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Volume 1 • Number 7 • November 1990 • FREE

NEON PAIN:

Eddie Beethoven Has Bruises

BY LEROY BEHNKE

We were sitting at a picnic table in Shallowater. Beethoven was bundled in a blanket, trying to ward off a chill that would eventually congeal into the first freeze of the season while Behnke, a bundle of nerves, tried to conjure a plan for getting his buddy interviewed for the latest edition of *West Texas Sound*.

"If not now, when?" asked the muse. "If not here, where? If not you, who?" Cliché or not, it was, as they say, "‘nuff said". Out came the tape recorder; and out came an interview. At least what passes for an interview when dealing with Citizen Beethoven, the "Caretaker of Original High Plains Rock ‘n’ Roll."

WTS: Eddie Beethoven, it's safe to say, is well-known in the live music circles of Lubbock. But, it seems, very few people really *know* Eddie Beethoven. Who are you?

EB: Okay, look, I'm gonna say this one more time. I've said it 118 million times before, but I'm going to say it again. The deal is this: That a tree is a tree. And if you ask anybody—even the highfalutin' guys—what a tree is, they won't be able to tell you.

WTS: Uh, yeah. Huh?

EB: Come on, give me a little bit of a break here. I'm trying to narrow down the miracle of existence in terms that you all can understand.

WTS: Good. Terms we can understand would be mighty nice. So, let's try again; who is Eddie Beethoven?

EB: (Laughter) This is great, I really like this part. Eddie Beethoven is an endangered species on the planet. I am a suffering servant of God feeling the same pain felt by every other servant. A loving human being—on his way out—with an incredible sense of (Cont. pg. 10)



The President Speaks...

We welcome four new Board members to the WTMA. Alan Crossland, Landa Gamble-Jones, Rebecca Hopkins, and Darryl Holland were elected at our annual membership meeting. Although Joe Piland, Lloyd Maines, Wally Moyers Jr., and Dan Caddell are no longer on the Board, I know I can continue to count on their input.

Now that the Sound seems to be gaining headway, attention needs to be paid to having some sort of regular meeting or event whereby members and would-be members can get together. In the past, jam nights and songwriter nights have been met with varied success. I think we can change this with a scheduled meeting for Board members and Association members. If we could meet in the same place every month on the same day or date, maybe attendance would pick up and the Association could get back to doing what it was meant to do. If you've got any thoughts on this, let me know.

Thanks,
Chester Marston III

P.S. Thanks to Gary Nix & Texas Rebel and Tommy's Place for the great evening of music and dancing.

Letters

Sound Reaches Alamo City...

Dear WTMA,

I love what you are doing! Tim Holt at Cibolo Creek Country Club, here in San Antonio, turned me on to your organization's "West Texas Sound." I have already read the back issues and look forward to the coming ones.

If you need an idea for a story - I would be interested in seeing a story on getting your foot in the door as an agent or a manager.

Once again, keep up the excellent work.

Kyle Hawkins
San Antonio

Kyle, we are glad to hear from you and even more excited to hear that the SOUND is being circulated in San Antonio. I am very familiar with the Cibolo Creek Country Club. Matter of fact, just nine months after attending Cibolo Creek's Christmas Formal, my son Jonathan was born (musta been something in the water). Anyway, if you have a story you would like to send to the SOUND, please get it in the mail, we encourage correspondence and I'm sure our readers would like to know more about the happenings in San Antonio. CH

Participate In Food Drive!!!

Dear WTMA,

There is quite an exciting event in the making. It will be coming to the "Hub" on Sunday, December 2nd, from 1pm to 6pm.

The event that will be taking place is a worthy cause that each of us should support. We're having a pre kick-off for the Food Bank drive that Lubbock holds every year. The kick-off will be at Southwest Plaza, 4825 50th Street. Landa Gamble-Jones, the WTMA, KFMX (our Media Sponsor), and many others have joined forces to help support the cause. A mini festival will be taking place. In addition to local celebrities, Miss Lubbock, Lee Fevreau and Maid of Cotton, Kara Stalcup, we have a musical line up: P.J. Belly and the Lone Star Blues Band with Elvis the Busboy; Doug Smith; Blue Thunder; Fusion West; and more.

Admission to all of these activities will be 3 cans of food. An autograph from Miss Lubbock or the Maid of Cotton will be 2 cans.

There will also be Santa's kitchen, where various restaurants will be serving hot dogs, bar-b-que, nachos, and much more. Bobby McDowell will be Santa Claus and the Channel 11 kids will be elves. The fraternities will be having a Christmas Tree building contest with the donated cans of food.

The staff at Landa's Salon and Diane Hudgens of Hair by Diane will be cutting hair for a donation of 5 cans. Other merchants in the area will also be participating. Charles Key of West Central Investment is one of our many supporters and participants. This kick-off will also serve as an open house for Landa's, The Choice Salon.

We hope that everyone will stop by and contribute. Again, the cost is 3 cans of food and the event will take place Sunday, December 2nd, at 4325 50th Street, from 1pm to 6pm. If anyone is interested in participating please contact Landa Gamble-Jones at 797-9255.

WEST TEXAS SOUND

The official of the West Texas Music Association (WTMA), is published monthly as a forum for its members as well as the area music community. Its contents are comprised of submissions by members of the organization.

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"Hub-Bub"

MUSIC MUSINGS & ASSORTED WHAT-NOTS

BY CHRIS HARMON, MANAGING EDITOR

The first week of November will certainly give us all plenty of reasons to get off the couch and out of the house. Is there any escape from all the political mud being slung at us from the tube? I don't know about you, but all of a sudden even a car commercial is a welcome relief, "and folks it just doesn't get any worse than that." Take my advice and show your vote of approval for live music; cast aside the TV and go enjoy your favorite musician, up close and in person. OK, I'm off my soap box, but while we're on the subject of elections...During the October general meeting of the **West Texas Music Association**, elections were held for the Board of Directors. I'll let Chester fill you in on the particulars, in his column, but I do want to mention that two of the new members, **Rebecca Hopkins** and **Alan Crossland** have indicated they are willing to help out with this paper. I can't believe it, the **SOUND** now has a staff! Maybe we'll even have this jewel in your hands before the first of the month (starting next month). Anyway, look for some positive changes in the future...

IN THIS ISSUE

Well I asked for it, and I got it....Mail! Not only letters to the editor, but articles. **Leroy Behnke** wrote, "Well, you said 'This music magazine is for you... Let us hear from you!' Okay, you asked for it...I have no idea how to go about submitting an article; nor do I have any idea if this is well-written enough for your purposes or the right length for you consideration. Nevertheless, here it is: An interview with **Eddie Beethoven**." Well Behnke, the interview was excellent and deserves to be featured. With the help of people like you, we'll "keep on keeping on."

Also in the mail was an article from **Tommy Hancock** on an evening with the **Texana Dames**. (This is where it gets weird.) At the same time I received Tommy's letter, I also received my October issue of **MUSIC CITY** (an excellent monthly publication about the Austin music scene) which featured **Charlene Hancock** in its "Dossier" section, and from that article; First Public Performance: Sang "**Dreamer's Holiday**" at age 10 on **Lubbock's Kiddie Show**; First Paid Performance: Same performance. "I won three quarters and a free movie." This just so happens to be the same show that **Wally Moyers, Sr.** talks about in his article. By the way, Charlene's maiden name is Condray, see if that rings a bell in the same article. Speaking of Wally's article, this collaboration with **Lloyd Maines** is definitely a "keeper." The story is literally a history of West Texas Music and a "Who's-Who" of Lubbock musicians. To complete this circle, you guessed it, Wally also played with **Tommy Hancock**.

You may say, "that's not so weird," but how about this: In Tommy's article, dated October 1987, one of the musicians in the **Texana Dames** is **David Holt**. David Holt's brother, **Tim**, is one of the owners of the **Cibolo Creek Country Club** in San Antonio (read the letter to the editor from **Kyle Hawkins**).

This month's issue also has **Cary Banks** writing about co-writing while **Lloyd Maines** has a listing of writers in the studio. **Ron Riley** has traded in his guitar for "oyster surge" in the **West Texas Honky Tonk Tour**; **Charles Chambers** writes about the difference between copyrights and trademarks, **Rebecca Hopkins** sums up the "**Gathering of Friends**" benefit for **Liz and Robin Griffin**, and **Uncle Bob** is still being "dogged" by his never ending fishing trip with the crawdads from hell.

I would like to take this opportunity to welcome the new members to the WTMA: **Gail Notestine** (thanks mom-in-law) from Amarillo, **Cindy Anderson** and **Kyle Hawkins** from San Antonio. Thank you for your support of the **SOUND** and I hope you will keep in touch with activities in your areas...

(From writer unknown)...Whoever missed the **Santana** concert, Oct. 16, missed out on a night of soulful - heartfelt music. A show of days-gone-by. Not so much glamour or production, but a group of musicians sharing and enjoying their talents. The Fair Park Coliseum "ain't bad" for a concert like this or any music events. There is a way to rise above the "Select-A-Seat."

The **Park Tower Guitar Series** will present students of **Grisanti Guitar Studio** in concert on Sunday, November 4th, 1990 at 7 PM. The concert will take place at the Park Tower Club room, 27th & Ave. Q, Lubbock, Texas (14th floor). Intermediate and advanced students will be featured. Admission is free. Keep those cards and letters coming in....

• MUSIC NEWS •

Griffin Benefit Jam Deemed Successful



P. J. Belly (right) and members of his band



John Sprott and Donnie Allison of The Nelsons



Elvis The Busboy

"A Gathering of Friends," a benefit fundraiser for Mr. and Mrs. Robin Griffin, was a tremendous event staged to offset medical expenses incurred after the loss of their infant child.

Some of the bands and musicians participating in the event which took place Sunday, October 22, were John Sprott and the Blues Butchers, Donnie Allison, P.J. Belly and Elvis the Busboy, The Nelsons (some of whom looked mysteriously like the Blues Butchers), Blue Thunder, Ground Zero, and the Buzztones which included Don Caldwell. A couple of the bands were joined by celebrities of KFMX 94.5, Michael X-Ray and J.D. Barnum of the Morning Circus. In addition, Robin Griffin jammed with the Buzztones for a couple of tunes.

Many donations were made and both Belly's and Tommy's Place raffled off valuable items. For the most part, it was a very good time for all participants, even though it was impossible to forget the sad occasion that prompted the "gathering of friends." If anyone is interested in making a further contribution, please contact us at: West Texas Sound, c/o West Texas Music Association, P.O. Box 65081, Lubbock, TX 79464.

Writers Wanted:

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West Texas Recording N•E•W•S

BY LLOYD MAINES

The Recording Industry is alive and well in West Texas and here is some of what's been going on the last couple of months...

Broadway Studios: **Jimmy Collins** has just finished an album of original material and has released a CD single of "Cowboy Rap," an authentic rap track from a cowboy's point of view; **Les Walker** just finished an album of original songs; **Wilson Baldwin** is starting an album; **Johnny and Nelda Flanagan** just finished their 12th Gospel album; **Square Head** has started a Rock & Roll album to be completed in December; **Squire Parsons - Passage Records**, a label from North Carolina contracted **Caldwell's** staff to produce an instrumental Gospel album; **Jim Fullingim** just released a New-Gospel album; **Eve Johnson** has started a new album; **Georgia Brown** is working on original material for an album; **Aces and Eights**, local Rock & Roll band, is working on an album; **Jimmy Reed** just released a Gospel album; **Terry Allen** completed a 30 minute radio show for Public Radio; **Jeri Lowe** started a new album; **Tom Stamp Fli** is working on a new piano album;

Doug Smith has a new album project; **Sara Clayton** just finished and album started in 1984; **Andy Wilkinson** has started his 2nd album; **George Allison** started his 3rd album; **His Image Singers** has a Gospel acappella album; and **Richard Campbell** just released a new album. Also, **John Sands**, **Lisa Bivens**, **Amber Pennington**, **Nowlin Tubbs**, **Dale Dunn**, **Terry Smith**, and **Emmitt Rodgers** are in the process or have completed work on their song demos and **H. Lynnmercer** is working on jingles.

Broadway Studios is working on musical scores for a **Methodist Hospital** video; music for **Bob Bullock's** campaign; and a jingle for **Skibells**. **Vinny Thomas** has a song demo.

Audio Chain has just finished an album for the Rock band **Off Limitz**; a Gospel album for the **Jackson Queens**; and a Gospel album for **The New Beginnings**.

I tried to reach **Jungle Studios**, but I know **Jimmy Mason** was out doing audio for the **West Texas** television show at **Tommy's Place**. In their studio, **Ground Zero** is working on their album.

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• TEX SLIM'S • CLASSIC WAX COMPACT DISC REVIEWS

Black Sabbath - *Headless Cross* - I.R.S.

This is Sabbath's umpteenth recording. Tony Iommi's guitar work is still superior to other metal merchants. Some song titles (i.e. "Gates of Hell" and "Devil and Daughter") dwell on satanism. Tony Martin's vocals sound remarkably like Ronnie James Dio ("Mob Rules," "Heaven and Hell"). No music lover could endure a steady diet of this type of metal but one local metal guitarist described *Headless Cross* as heavy. Black Sabbath started the metal era of rock in 1970. Twenty years later Tony Iommi still plays his guitar without a computer. This *Headless Cross* disc is an above-average metal work - A.

Steve Vai - *Passion and Warfare* - Relativity

This is the long overdue second solo LP by this prominent guitar instructor. Vai's earlier work on *Skyscraper* (David Lee Roth) and *Slip of the Tongue* (Whitesnake) is second rate in comparison to *Passion and Warfare*. Vai's guitar work is as fluid as Ronnie Montrose and more coordinated. The sole flaw in *Passion* is too many (3) short filler songs. *Passion* will do for Steve Vai what Flexible did not: establish him as a big draw concert act in the same league as Robin Trower. *Passion and Warfare* rates an A+.

Ronnie Montrose - *The Diva Station* - Enigma

Ronnie Montrose is one of the fines guitarists working in music. Good guitarists sometimes lose control of their recorded product to sales promoters. The first rate vocals by "The Voice" on *Mean* (previous LP) are not on *Diva Station*. The instrumentals on *Diva Station* were probably the ones rejected from Montrose's *Speed of Sound*. *Diva Station* sounds like *Paper Money* (early Montrose LP) without Sammy Hagar. *Diva Station* is a dramatic disappointment - C.

Mick Taylor - *Stranger in Town (Live)* - Maze

This is the second solo LP for this former Rolling Stone guitarist (first LP not on CD). Mick Taylor has been out of the recording industry too long and much of this concert shows it. Taylor's guitar work and vocals on old Stones Classics like "Jumpin' Jack Flash" and "You Gotta Move" is simply strained and worn out. Taylor's guitar work is still good, but there is ample room for improvement. He will have to work much harder to sound better and sell. This is a major disappointment - C.

Cheap Trick - *Busted* - Epic

This is Cheap Trick's 11th studio recording. There is no ear-grabber or possible show-stopper on this disc. Rick Nielson and the boys need to work harder on music and less on vocals. The only Cheap Trick with less to offer is *The Doctor*. *Busted* could have easily been title *Broken Down*. Cheap Trick's *Busted* rates a D -- as in "dreadful."

Jimi Hendrix Experience - *Electric Ladyland* - Reprise

Jimi Hendrix was one of only a few guitarists (Clapton and Winter) who could play three-piece and sound like four or five musicians. This double LP (one CD) is half live and half studio. Hendrix used the Electric Lady Studios which pioneered stereo separation in the late '60s. Hendrix played two guitars on studio recordings (one on each side) and thus had to add musicians on his live recordings to be effective. Later, Hendrix disbanded "The Experience" and his career began to decline prior to his death in the early '70s. Very few modern metal bands even come close to the Jimi Hendrix Experience. *Electric Ladyland* is superior music and gets an A+.

Deep Purple - *Made in Japan (Live)* - Warner Bros.

This is a classic double LP set on one disc. Deep Purple was the world's loudest band (in decibels) at this time (1973). This was the early stage of the metal era of rock, and Purple's show featured Ritchie Blackmore jabbing his guitar through his amp while it was turned on (feedback deluxe). *Made in Japan* has vintage versions of "Lazy," "Smoke on the Water" and an extended version of "Space Truckin'". This 70-minute concert captures the music of Jon Lord and Ritchie Blackmore like later recordings could not. This "2-fer" disc inspired all major acts to try to record double LP concerts. Very few were as successful as *Made in Japan*. This disc is an A+.

YOU, MUSIC & THE LAW

BY CHARLES S. CHAMBERS

Copyright vs. Trademark

A person cannot generalize as to the value of names in the Music Industry. The tremendous variety in the names of artist, record companies, and publishers cover the spectrum from names that simply identify such as Columbia Records or Tree Publishing to names such as ZZ Top, U2, and INXS.

There is no protection afforded to brand names, trademarks, slogans, and other short phrases or expressions under the United States Copyright laws. Nor may familiar symbols or designs of themselves, qualify for copyright registration. For legal protection of a name, slogan, phrase, or symbol, it is generally true that reliance must be placed on registration under the federal trademark law or on the rules of law relating to unfair competition. By way of example the logo used by the Grateful Dead is not subject to copyright protection but can be protected by trademark registration.

There is a tendency among persons to refer to "copyright" when they mean exclusive rights that are available only through trademark protection or through rules of law relating to unfair competition. A simple distinction between copyright and trademarks is that copyright protects the expression of literary artistic, and musical ideas whereas trademarks serve as a badge of identification which protects good will attached to a particular product or service and safeguard the public from confusion as the source or identity of the products involved. Other differences between copyright and trademark are as follows:

C. Duration ordinarily limited to life of author plus 50 years.

T. Unlimited number of successive 20-year terms.

C. Certificate issued by government without prior search for conflicting claims or prior notice to public.

T. Certificate issued by government only after search for conflicting claims, notice to public of the pending claim,

and an opportunity for objections to be filed.

C. Notice of copyright required from the first publication.

T. Notice of trademark not permitted until after registration.

C. Statutory protection commences upon fixation in a copy.

T. Common law protection begins upon use.

C. Registration of copyright permitted for unpublished music or published music at any time during subsistence of copyrights.

T. Registration of trademark not allowed until after proven use in interstate commerce or in commerce between a state and a foreign country.

C. Originality required for a valid copyright.

T. Originality or novelty not essential for a valid trademark. Identification with product or service is significant.

C. Copyright is fully assignable.

T. Trademark is assignable only with the product or service identified by the mark.

C. Licensee of copyright need not be supervised by owner of copyright.

T. Licensee of trademark must be under owner's supervision and control to ensure that the product's identity, quality, and character are preserved.

So, if you are an up and coming band with a unique logo or slogan, you might consider registering such logo or slogan under the trademark laws in order to fully protect the logo or slogan in the future.

Charles S. Chambers is an attorney with offices at 2012 Broadway, Lubbock, Texas.

Readers...

WEST TEXAS SOUND wants to know your opinion. This is our seventh issue to date and we are constantly striving to improve the content which will make it more readable, informative and of course, enjoyable. So, if you are interested in the direction of this music monthly, take a moment to fill out the questionnaire below (or a typewritten sheet if you prefer) and mail it to us at:

WEST TEXAS SOUND • P.O. BOX 65081 • LUBBOCK, TEXAS 79464

YOUR RESPONSES WILL BE READ & GIVEN STRONG CONSIDERATION!

(Circle One)

Are you a musician: Yes No

Do you regularly read West Texas Sound: Yes No

I'm interested in being a contributing writer/photographer: Yes No

Type of music you prefer: Rock 'n' Roll Country Blues Jazz Classical Other

Age: 10-17 18-25 26-35 36-45 46-55 56-Up

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LIVE MUSIC CALENDAR

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 Tuesdays Robin Griffin Band
 Wed - Sun. P. J. Belly and Lone Star Blues Band
 with Elvis the Busboy
 Fridays Don Caldwell & Mainframe

BORROWED MONEY 910 E. Slaton Highway

4 Marty Stuart
 4-6 South Wind
 6-10 Stallion
 14 Joe Diffy
 14-17 Easy Money
 21-24 Santa Fe
 28-12/1 Larriet

CHELSEA STREET PUB South Plains Mall

1-3 Rocky Richardson
 5-10 Skin & Bones
 12-17 Squareheads
 19-24 Skin & Bones
 26-30 David Trout

DEPOT BAGGAGE ROOM 19th & Ave.G

Fri & Sat Doug Smith

DEPOT WAREHOUSE 19th & Ave. G

2 Bad Mutha Goose
 3 Bad Mutha Goose & Grand Jury
 4 Scatterbrain
 9 Joe King Carasco
 16 & 17 Triple X
 18 Lizzie Borden
 25 Panic Club & Soup Dragons

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 9 & 10 Envoye Express
 16 & 17 Intruder
 23 & 24 Blue Steel
 30 & 12/1 Night Child

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 Sundays John Sprotts - Jam
 Tuesdays D. G. Flewellyn - Jam (Acoustic)
 1 & 2 Ground Zero
 7 Tonda Proctor
 8 & 9 Kyle Abernathy - Sing Along
 14 & 15 After Hours
 16 Kyle Abernathy - Sing Along
 30 & 12/1 Skin & Bones

ORLANDO'S 2402 Ave. Q

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 20 A Class Act
 26 Susan Grisanti

TACO VILLAGE 6909 Indiana

3 Andy Wilkinson
 9 Bill & Bonnie Hearne
 10 Bobby Shade hosts Noland & Jo Harmon,
 Matt McLarty
 17 Lanny Fiel hosts The Toast of Texas
 24 Yellowhouse - Special Guest Jo Harmon

TEXAS CAFE 3604 50th

schedule not available

TOMMY'S PLACE 302 E. 82nd

1 "West Texas" taping
 Eileen Aiken Band, Jody Nix
 2 A Band Called Bob
 3 Blue Thunder
 8 "West Texas" Taping
 Anderson, Flescher, & Keyes
 plus Alan Damron
 9 Alan Damron
 10 John Sprott and the Texas Blues Butchers
 15 & 16 John Sprott and the Texas Blues Butchers
 17 Mason Dixon
 23 & 24 Blue Thunder
 30 Willis Alan Ramsey

TOWN DRAW 1801 19th

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 10 A Band Called Bob
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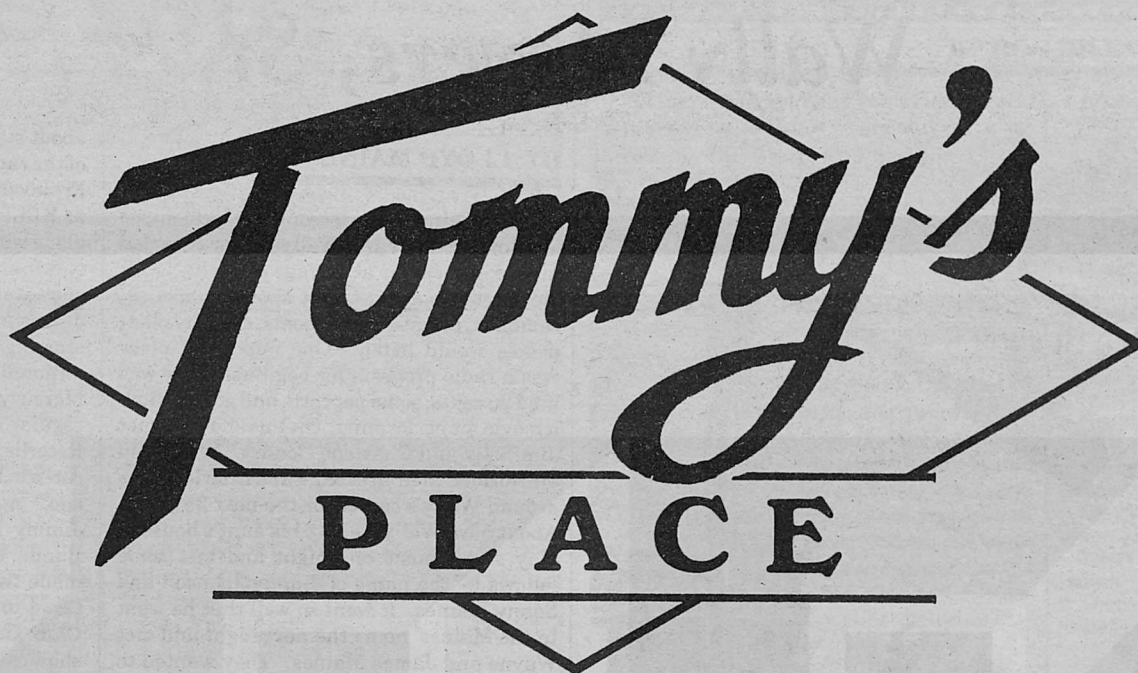
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Wally Moyers, Sr.



BY LLOYD MAINES

After taking music lessons at a local music studio for two years, Wally Moyers started his playing career at the age of twelve or so. He started playing talent shows, school assemblies, private living rooms, and any place people would listen. One important place was a radio program for beginners. He was paid 25 cents, some popcorn, and got to watch a movie for performing. On this show, he met Jim Solly and Charlene Condry. Wally and Jim formed their first band and Charlene was around Wally's career for the next 35 years. About now, Wally went to his aunt's house to play some music one night and met some fellows by the name of Jimmy Johnson and Sonny Maines. It went so well that he went to the Maines' home the next night and met Wayne and James Maines. They wanted to start a band with Jimmy and Wally, so here they went. Wally met Wayne Hill at school. He played fiddle and Lester York played rhythm guitar. Wally got all of them together, and they later became one of the hottest bands in town, the Melody Five. The first couple of years, they didn't make much because they were still learning. Sonny and James did not stay because they were married. Soon Jimmy Johnson left town, leaving the band without a leader.

Wally had been playing a radio job on the side for KSEL. It was a jamboree, and drew a lot of people each week. That's where he met Hi Pockets Duncan. "Ole Hi Pockets", as he was called, was looking for a band. Wally got them all together and started The Texas Hotshots Band. It stayed together from 1951 until 1956 or 57. This band played daily radio programs the entire time they were together. Through the years, they backed such people as Earnest Tubb, Leon Payne, Jim Reeves, and even Elvis when he came to town the first time. They played battle dances with Bob Wills, Hank Thompson, and Ray Price. The single acts are just too many to name, but it was two or three each month.

Wally had itchy feet, and left the band several times looking for more money. During one of his trips away from the band, he went on tour with Slim Whitman. At this time, Slim had three songs in the "Top Ten," listed as one, two, and three. Wally, at this time, played on the first live TV show ever in Lubbock. It was called the "Circle 13 Dude Ranch," and it aired weekly for over three years. During these years, there were five and sometimes more bands in Lubbock, and Wally, at one time or another, played with all of them. He was trying to make a living, and sometimes he was with two or three at a time. This enabled him to work three to six nights a week.

In 1958, Wally heard a new voice on KDAV radio. This turned out to be Bill Mack, a fellow he had backed on the jamboree several years before. He went out to the station and renewed this friendship. This led to another TV show that lasted over three years, six records on Starday, records with Bill Mack, and a lot of fun. For the first time in years, Wally was out of the clubs, as Bill only played shows, BBQ's, and personals. They played shows with Ray Price, Earnest Tubb, Johnny Paycheck, Roger Miller, Johnny Cash, and many, many more. Waylon Jennings played with them a short time, and played guitar on one record. It was a song Waylon had written called "John's Back in Town." Waylon later had a hit record with it. Bill Mack left Lubbock in late 1960.

In 1962, a unit of the VFW contacted Wally

about starting a show for them. Wally got all of the radio stations in town to help. It was on Fridays and did pretty well. Later Sky Corbin at KLLL radio started to promote the show along with Wally. They had guests like Jimmy Newman and others. One local group on the show was the original Maines Brothers Band. James Maines had four sons that were just starting to sing on the show. Now, they are nationally known stars and have been on Mercury Records. Jimmy Peters, who was a regular on the show, was later on Columbia Records and did well until he was killed in a car-truck accident near Austin a few years ago. At about this time, 1964, Wally and Jimmy Peters joined the Tommy Hancock Band. Wally was with Tommy eight years, made two albums, three singles, and played three to seven nights a week at the Cotton Club. During this time, there was another TV show called "Picking Time," and Wally played on it.

Over the years, Wally has formed his own band five different times. After playing so many nights for so long without a break from the Cotton Club — eight years in all — Wally was burned out. At this point, he quit the business, supposedly for good. This lasted for eleven years. During this time, Wally Jr., Wally's oldest son, took up the steel guitar and became one of Lubbock's better steel players. This got Wally wanting to play again. After two or three years of "catching up," Wally started playing again. This time, it wasn't in the clubs. He played in gospel groups, four different ones, on one album with the Ancor Brothers Band, and with the Triple C Express on another album. Wally had his own band through the mid 80's that was booked at cafes, country dances, and BBQ's.

In 1987, Wally had surgery for throat cancer and this slowed him down. Steve Williams, a friend of Wally's, asked him to play on the "West Texas Opry." Wally did that for several years. Wally was proud to play with Johnny Gimble during these years, the best fiddler ever. In 1989, Wally started to work on an album of his own. This had been a lifetime ambition for Wally. It took almost a year to finish it. He was lucky enough to get some of the best players in West Texas to play on it. For Wally, this is the crowning achievement of over forty years of playing. Wally wrote six of the songs on it. The players all did this for friendship, not for money, and this was a big compliment to Wally. In the past few months, Wally's failing health has kept him from playing, but he hopes to get better soon.

FOOTNOTE: The above mentioned tape was recorded at Broadway Studios in Lubbock, Texas. It is available at University Records and Tapes, 711 University Ave., Lubbock, Texas, 79401.



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LIVE SHOT

TEXANA DAMES at the Texas Cafe
October 24, 1987

BY TOMMY HANCOCK

As the great steel guitarist, the PROFOUND Billy Manley, would say after every performance, "I've played some jobs, AND THIS WAS ONE OR TWO OR TEN OF THEM!"

Allowing for equipment, preparation, and travel, many bands earn less than stoop laborers (which, oddly enough, seems fair somehow) trying to create magic with enormous amounts of energy expended toward fun and oneness with humanity.

For instance, Charlene Hancock and her three daughters, Conni, Traci, and Holli, are on the stage at the Texas Spoon, musically surrounded by Frosty and David Holt. Beauty and fun radiate from the stage like multiple reflections in an infinity of mirrors on the faces of old and new friends.

Music strength unique to Texana Dames are the multitude of great original songs by Conni and the Spanish language music by Traci. While good bands are almost standard in Lubbock and in Texas, this particular five piece group is a powerhouse of solid rhythm, blissful harmonies, and subtle creative leads and vocals.

The audience loves it and goes wild after every song. (Be careful what you say.)

Four hours of high energy R & R, Tex-Mex boogie, partying love music!! The range of listeners was roughly from eighty percent of the packed house being in samadhi to — !!! ??! CRASH! BANG! — to 20 or 30 members of the Texas Tech football team, exuberant from the afternoon victory, proceeding to become losers by having a free-for-all fight among themselves in the billiards room. Crocodile Dundee might say, "Just kids having fun."

As the Red Raiders made yardage toward

the bandstand full of uninsured, expensive instruments and equipment, Frosty, being from San Francisco and on his first visit to the fabled Hub City, commented that he now knew why the Lubbock Lights didn't stop.

After the party, after the fight, after loading equipment, deep in the night, the band and employees relax with homemade cake and ice cream and reflect on a great evening.

It's been a long time and a lot of changes since Bobby Cavazos and the team of Red Raider Champions partied with the Tommy Hancock Band.

The bandwagon pulled out of Lubbock into the West Texas Sunday sunrise.

If Willie Nelson thinks the farmer has it rough, he ought to find out how musicians have it.

Fun tho'.

(Editor's note: The following tid-bit was found in the October issue of MUSIC CITY, written by Eve & Erin McArthur.)

....Now out of the aegis of regional fave Tommy Hancock's Supernatural Family Band, the Hancock women performing as the Texana Dames bring to the forefront their simple, compelling harmonies to flesh out both traditional and new tunes penned by La Conni. The wide range of musical genres in which they strut their stuff and the individually distinguished voices ensure everyone in the crowd will have a chance to boogie in their best style while their favorite Dame takes a solo turn. Increasing out of town (and out of county) fans have spurred these veteran crowd pleasers onto greater heights - they just keep getting better and better.

The Great West Texas Honky Tonk Tour

BY RON RILEY

Often, The Great West Texas Honky Tonk Tour takes me to places where only drinking is done or maybe only drinking and eating. No music as a rule. Just good solid eating/drinking establishments. There may not be any fights or disputes over money, but these places tend to yield their own little stories. This installment, which could have been inspired at most any oyster bar in the country, came out in the form of a poem written after many happy hours at the Lone Star Oyster Bar on 34th street in Lubbock. I've spent hundreds of dollars watching people down oyster after oyster in pursuit of the legendary aphrodisiacal powers rumored to be contained within those crustacean confines. I've heard many people talk in terms of needing to have their oyster "fix," but never had anyone quite described the after-effects so concisely as the phrase "Oyster Surge," a title which I attribute to my friend Ayn Gibson Bowron.

"OYSTER SURGE"

You can love em lick em eat em raw
Buy em frozen then they have to thaw
Or Shuck em fresh and eat em alive
Guaranteed to make your love life thrive
Oyster surge

Makes our bodies wanna mash and merge
To eat one takes me to the verge
Within your wanton wilds converge
The consequence of
Oyster surge

All you revelers rowdies and rejoicers
Shun red meat make sea food choicers
Makes your hands and glans get moister
Oedipus confuse the Freudsters
Oyster surge

Mr. hoity toity oyster royal lofty haughty high

Makes me drool upon your shirtsleeve run my hand along your thigh

Lose my head and go to ramble for your sweetness makes me beg

Yielding naturally subservient to those things atop our legs
Oyster surge

I may place you on a cracker for my mouth to open wide

I may chew you with horseradish and tomato on the side

I may gently try to fork you taking all of you inside

Or from the shell plumb naked down my gullet you will slide

Oyster surge

What is this nasty rumor
Could it be vile and ugly humor
Could food like this really make one urge
Is there really a thing called
Oyster surge

The time it takes to sing this song
Is naught to screaming all night long
To love I know how long I can
Tonight you're out with Superman
Oyster surge

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Beethoven Believes In Multi-Dimensional Persona

(Cont. from pg. 1) humor based on being able to see the real tragedy of human existence in that we don't love one another.

WTS: You've been heard to say—like about an hour ago—that you've got bruises all over your body from 10 foot poles. Is that part of being an "endangered species" on this planet?

EB: Well what I said was that I've got bruises all over me from being touched with 10 foot poles. Yeah, that's part of it. I mean, there are some big surprises coming up with Eddie Beethoven because the musical approach to being understood is only one approach. And now it's time to move into a more multi-dimensional approach.

WTS: Aha! Now we're getting somewhere. You're misunderstood. Is that what you've been saying in terms we "can understand" but seem to have trouble understanding?

EB: Look, I once thought that by weaving the elements of music and poetry it would express what I'm trying to say. I now realize that it's time to move into a more contemporary approach to the arts. The Beethoven character is gonna have to evolve into visual and written media as well as music if he is ever to be understood.

WTS: Keep going. You're on a clarity bing.

EB: I've got an observation here: when you become limited to one art form people can

categorize you. And that's the death of love. The minute people think they can understand you they have, in effect, killed love. Love can never be understood. It has to be done. Maybe that's why people think I'm obscure. Because I won't let them "kill" me.

WTS: Obscure. That's the word we're looking for. Definitely a dichotomy here: Eddie Beethoven is a well-known guy who's obscure. Why aren't you a "star"?

EB: I'm not a "star" because being a "star" has to do with how people perceive an artist. Stars are people who are understood. They're safe. We know what to expect from them. I'm as likely to leave a concert to help push a friend's car that won't start as I am to be there.

WTS: Why?

EB: Because to sacrifice that would be to sacrifice everything I care about.

WTS: In the most recent edition of *West Texas Sound*, Cary Banks wrote that "we all dream of being rich and famous songwriters...A more realistic vision of the songwriter's lot is somewhat less spectacular." Is that your dream? Is the reality really less spectacular?

EB: Not only is that not my dream, I think leading people to believe that songwriters aspire to such shallow goals is wrong.

WTS: Er, um, could we explain that a bit? We would like to give this chat a chance of being published by the guy you just kind of criticized.

EB: Let me just say this: People out there who think they've written great songs are deluded. They need to stop for a minute and realize that all they did was pause for a moment and reflect some of the glory of creation by writing down what they are allowed to experience or see. People don't cre-

ate. People witness the music of God's creation. The misleading thing is to claim that man is the creator of that music.

WTS: You've written—oops, sorry—you've captured some songs that have achieved some degree of success; is "success" defined as popular and recorded. *Shakin' Tonight*, *Cool Rockin' Loretta* and *Don't Put A Lock On My Heart* are some examples that come to mind. Why has that "success" gone to someone else, not you?

EB: Well, I've gotten more mileage out of those songs that someone else, actually. It just depends on where you want to go. I've taken those songs to campfires in Mexico and

WTS: You speak a lot about friendships. Is Joe Ely your friend?

EB: Yeah, Joe's a friend of mine. Joe's been on a different fork in the road that started from a basic philosophical difference we had 20 years ago. We were sittin' around eatin' barbecue trying to imagine where we'd end up in the year 2000. We agreed to meet at the corner of Bourbon and Canal in New Orleans in the year 2000. And we will, but we'll come at it from different roads.

WTS: Namely...?

EB: Joe figured the human would bow to the technological process, that the human being would be reduced to a hovering gold orb



"Stars are people who are understood. We know what to expect from them. I'm as likely to leave a concert to help push a friend's car that won't start as I am to be there." — Eddie Beethoven

to bridges in Portland; I've taken them to the middle of the desert and out on tile jobs; I've taken those songs in pick-up trucks all over Lubbock; I've taken them wherever I've happened to be, and they've taken me to the experience of life wherever that was.

WTS: And...? Surely there's a Beethovenesque moral to the story.

EB: Yeah, I've traveled magical mileage with my songs. As far as somebody else taking them into the experience of making a fortune, that's another path.

WTS: You're not, then, in the situation of being "always the bridesmaid, never the bride," eh?

EB: Well, sort of... maybe... No, that's inaccurate. The connections that I have made are genuine friendships. We talk about real things and help each other with real problems. We live what I consider real lives. So, when you talk about fame and fortune I guess it actually has come my way. People will say it's "always the bridesmaid, never the bride," but I think it would be more like being the true bride than the symbolic bride.

He's starting to shiver now. His teeth actually chatter. He pulls the blanket tighter. There's no question that his body is getting cold. But it seems his soul is getting warmer. The edge is gone from his voice. It's like he's made a breakthrough, named his pain and gotten control over it.

There's a spiritual something happening as the artist comes to grips with his art. He's at peace now. He's decided he's a "true bride," coupled with the authentic nature of that mystical lover called "success." Not a "symbolic bride," married to vapor, the fleeting trappings of success.

of light without a body; floating as a free-form intelligence in the universe. I figured mankind would return closer and closer to harmony with nature; ultimately returning to the sea.

WTS: You weren't kidding about a "basic philosophical difference," were you?

EB: (Laughter) The agreement is to meet on that corner, me wearing a green sequined fish scale suit and Joe wearing a space-age silver tunic. (Laughter) Yeah, Joe's a friend of mine. But because of that basic philosophical difference we probably won't work closely together until the year 2000.

WTS: Eddie Beethoven and the Sons of Fun used to be listed almost every weekend playing somewhere. Nowadays, there are hardly any advance notices. What's up?

EB: What's up is that you try different things. And, as the creative motivator of the band, it's become obvious to me that the standard approach of entertaining people in Lubbock, Texas, is not a viable avenue of approach.

WTS: In what sense?

EB: In the sense that it doesn't feed the soul of the musicians. The myth that success equals fame and fortune is poison to the Lubbock music community. I'd rather not play than to starve the souls of people around me for a material goal. The key to making Lubbock music the most powerful and wonderful in the world is not found in headlines.

WTS: Is that another "moral to the story" we see circling for a landing on your lips?

EB: The key is a grass-roots awakening; entertainment types and the people in an audience realizing that musicians play to celebrate the soul, not to make buckets of money.

WTS: Isn't that an invitation to exploit musicians?

EB: Usually. The incredibly gifted West Texas songwriters and musicians ought to be able to make a decent living with their art; their craft. I'm only saying those benefits should come along with the work, not be the reason for it.

WTS: Your song, *Neon in the Rain*, speaks of "bright lights and chrome runnin' in [the] veins." Could that be an image of these misplaced priorities?

EB: Sure. Okay. Blood, rich with happiness and hurts; humanity... That's what we all need. Not glitz and gelt, fame and fortune.

WTS: What does it mean to describe yourself, as you once did, as the "Caretaker of Original High Plains Rock 'n' Roll"?

EB: It means my music is rooted here, celebrates what we're like here, and plans on staying here. At least that's what I've said; that I'm going to stay a Lubbock boy. I do, of course, reserve the right to change my mind. Even in the middle of a conservation.

WTS: How about a definition of "High Plains Rock 'n' Roll"?

EB: In opera the characters sing in the most technically perfect way (singing with a warble) "I love you," as some bard would sing to a maid in Italy. In country music, the poor man wails (singing with a twang) "Well, Bill loved Nell down in the hills." In jazz it comes out as (singing skat) "Bop, ja bop, I got love... Yeah" In the blues you get (singing soulfully) "I love you—woe, woe, woe—where's my soul?" Rock 'n' Roll is this [singing] "I love you."

WTS: So you're saying rock 'n' roll is...

EB: Rock 'n' roll is now. If it is not about something real and happening now, it's not rock 'n' roll. It's something else. The beauty of rock 'n' roll—which is why it scares this Irishman to death and why it will never die—is that it's the only musical expression of American origin that expresses love in the present tense.

WTS: This "Irishman?" Eddie Beethoven is hardly an Irish name.

EB: No, it isn't. "Eddie Beethoven" is actually the shortest poem I've ever written. He's a character invented by Don Dykes. Superficially, he has no nationality; but his creativity comes from the ethnicity of Don Dykes—a child of the children of the children of the Irish immigrants to this country who ended up stripped of their heritage and clans.

WTS: Who do you like better, Eddie Beethoven or Don Dykes?

EB: Well, it goes without saying that Don Dykes is the human being. Beethoven falls into the same category as my other creations: Titus Moody, the bread deliverer; Mujibar, the fortune-teller; Floyd D. Smith, the private eye; Melvin Porter, country picker; Archibald Sangrie, the semi-reverend, half-sanctified preacher man; Mister Bonzai who takes care of the yard...

WTS: How about having one of those fellow finish this conversation with a word of advice for folks interested in West Texas music?

EB: Life is like an arrow shot through a forest; and death is when it hits the tree.

WTS: Aw, come on... It's supposed to be the clincher and you come up with another esoteric "tree" thing like you did when you began...

EB: Because it's the right thing to say. As soon as people realize what they've got in Lubbock music—rather than wishing for what they think it *should* be—this town could change overnight... and become the most wonderful, friendly, loving, powerfully creative and moving town in the nation. Yeah, but people just keep on wishing instead of appreciating don't they? **WTS**

Caught In The Act...

"Two For The Blues"



Bringin' It Down...

John Sprott & the Blues Butchers brought the house down at "Tommy's Place" in September. These three musicians have as much energy on stage as a six piece band. The last time I was this entertained by a "3 piece band," I paid \$20 to see ZZ Top. These guys pack a powerful punch!



Buffalo Blues...

I caught Graham Warwick & Strawberry Jam at "Great Scott's" last month. A very unique and entertaining sound. Graham prides himself on original lyrics & music and refers to the band's sound as "Buffalo Grass," a combination of rag and blues. Graham, guitar/vocals; Johnny Ray, drums; Bob McLane, tenor sax.

• Photos and Reviews by Cat Crisp •

Trips With Uncle Bob

BY JOHN NOBLES

Uncle Bob would like to extend condolences to Liz and Robin Griffin. No words do justice. The response from the music arena of Lubbock was appropriate in expressing the sympathy felt towards these two people. Bad deal for good people.

Onwards...

New place in town for live music - The Hickory Nut? Jeez guys! Sammy, why did you name it the Hickory Nut? Anyway, the place is up and running and wants to provide another venue for acts. The place is good for bands and the room sounds great. Sammy breaks his neck to make you feel at home. So go down there and get a beer and keep it going (the food I had was extremely good, by the way). Full menu, full service, and live acts.

What else... Let's see. Oh yeah.

Minnows in red paint? Take seven dozen minnows (live ones), place in a bucket of red paint, take minnows out and throw on audience. Sound like something you would like to see?

It's true. It is! (Capt. Rowdy quote)

A band here in town is actually doing this on stage. How about the inflatable love doll filled with 'nanner puddin'. Which is then removed by... (use your imagination here)

I am definitely not kidding on this one folks, it's true, I got pictures. Horrible, disgusting, bizarre pictures.

What's their name...

Try this, I know it's difficult.

Please fill in the blank with the appropriate word to complete the sentence.

Mom's homemade sour dough _____, (Hint: not bread) were lighter than _____.

Oops, that's backwards. Maybe this is one of those subliminal satanic messages. (Oh man, now the school board has me doing it.)

Anyway, the name of the band is hidden in this and if you ever hear where they are playing, run the other direction. Fun with words, I've always liked that.

If you didn't read last month's Uncle Bob, the rest of this won't make a whole lot of sense. But... It's true, it is. (Uncle

Rowdy quote)

Continued from last months' hair raising story...

So the boys are flying down the road on five wheels (one is currently flat and holding on to a severely decomposed dog and slapping the carcass against the bottom of the motor home, remember?) Gradually, as the speed increases, the dog diminishes. In pieces actually. A nose here, foot there, just pieces flying off into the night. Pieces of that dog are spread over 20 miles of bad road. (Hey, Uncle Bob, aren't you the same guy that catches fish and throws them back because that's inhumane? That poor dog. NH) It looks like the boys are going to make it to the truck stop in Sweetwater after all. The rest of the tires hold and the dead dog is no longer hitching a ride. The problem now is replacing the missing tire on the motor home. It's 3:00 am, Sweetwater, Texas, truck stop food, and "excuse me, but have you got a tire that will fit on my... what the hell kind of truck is this?"

This question has been met with a rather large, gapped-toothed grin and nod indicating a positive response. "We just happen to have what you need." He says, "Michelines!?"

"How much?"

"Three forty five. Plus tax."

"A set?"

"One."

"Excuse me?"

"Three seventy eighty eight, with tax."

"For one ***#! tire."

"It's got a warranty."

The band calls a meeting in the motor home to discuss this latest obstacle confronting them.

"How much money do we have?" No response.

To make a long story short, the boys fork over a slightly used credit card, haggle over the price and manage to be back on the road at 5:00 am with one new Michelin radial, for a smidge over \$300.00, and a road warranty.

The Crawdads from hell are going fishing. Plug Zappa back in and break out the goldfish. Next stop Bass Ville, Texas.

What could go wrong now?

Ho Ho Ho, Wait till next time.

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RHYTHM, RHYMES & ROYALTIES

BY CARY C. BANKS

"Co-Writing"

The old adage, "Two heads are better than one" can certainly apply to the craft and business of writing songs. Co-writing songs can be a wonderful and lucrative experience and can be the foundation for lifelong friendships. However, it is not without its pitfalls, as we will examine.

What constitutes being a co-writer on a song? An old music business adage says, "You breathe on a song and it's partly yours." Jerry Jeff Walker summed up a co-writing partnership with Jimmy Buffet by saying, "I wrote it, Jimmy remembered it!" Tonight Show orchestra leader, Doc Severinson received co-writer credit for simply suggesting the title, "Stop and Smell the Roses" to Mac Davis. I once heard a well known country writer claim his main contribution to a particular song was just being in the same room while the song was being written. Co-writing songs can be a positive experience if the participants will follow a few common sense guidelines I like to call the 3 C's.

1) Communication. Of course, this is the cornerstone for any meaningful relationship. As a co-author, you must be honest and up front with your partner concerning your goals, tastes, and personal idiosyncrasies. If you can only create from midnight to 3 am, you probably will not have much success with a partner who has to work from 6 am till Noon. Some co-writing teams work best through the mail, while others create over the phone. Some like to hash it out together, while others want to mull it over in private. Another valid point we should discuss here is working with more than one partner. As a general rule, if you present one idea to a particular writing partner, you should not present that same idea to another partner, at the same time. Here again, the lines of communication must be kept open. You and

your partner must remain in harmony (no pun intended) throughout the entire process of creating your songs. Which leads us to point 2.

2) Cooperation. To be successful as a co-writer you must be both sensitive and thick-skinned. Do you take criticism and rejection well? If not, you will need to learn. Be flexible. Be willing to throw out a line that you think is brilliant in an effort to find a line that is even better. Remember point 1 - communication. The most essential part of communicating is listening. You don't have to like every idea your partner submits, but do afford him the chance to express himself. Some of the greatest song ideas have emerged from off-hand comments. Be firm but know when to back off! This will come easier as you get to know your partner. Remember, some folks work well under the pressure of deadlines and such, but others do not. Some folks like to rework their ideas over and over, while others want to go with the initial feelings and responses.

3) Courtesy. You should approach choosing a songwriting partner much the same way you would choose a date. Put your best foot forward and be on your best behavior. As with romantic relationships, some have a spark of magic almost instantaneously, while others may leave you wishing you could invent some family emergency so that you might escape early! Be fair and give each new encounter a chance. You never know what might blossom.

How does one go about finding a compatible co-author? Common sense would dictate that if you are primarily a county-western lyricist, you would seek out a composer who writes primarily simple, down-home type music that you can adapt to your style of story telling. Nashville is a prime

example of co-writing at its zenith. With the recent influx of new artists bursting on the scene in the country field, record companies and publishers have been attempting to place new singer/songwriters with more established writers. This allows the new writer the advantages of working with experienced and proven veterans and at the same time infuses the established writers with fresh ideas and the enthusiasm of youth. Living out here on the South Plains, we must devise our own methods of finding partners to share our creativity.

One of the best ways to find co-writers is right here in our West Texas Music Association. Take out a personal ad in the West Texas Sound, attend the songwriter showcases and jams held periodically around town, take a music course at Tech or South Plains college. There are various writers' clubs in this area, and while they may not be devoted solely to music, they are a good place to meet writers... and that's the key. You have to be active in the community. Go hear live music. Get acquainted with the musicians. Start your own writers group or jam session. It's a lot of hard work but it will put you in the midst of other writers.

I write both lyrics and melodies but I have found, that with the right attitude, co-writing can be a wonderful learning experience. It provides you with new ideas and is a wonderful way to get out of writer's block or creative ruts. It also helps defray the cost of demos and gives you at least one more person to help with pitching the songs. Co-writing is hard work, but the rewards are enormous. Who knows, you might become one-half of the next Lennon-McCartney team.

Till next time - If everything seems to be coming your way - You're probably in the wrong lane.

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NEON PAIN:

Eddie Beethoven Has Bruises

BY LEROY BEHNKE

We were sitting at a picnic table in Shallowater. Beethoven was bundled in a blanket, trying to ward off a chill that would eventually congeal into the first freeze of the season while Behnke, a bundle of nerves, tried to conjure a plan for getting his buddy interviewed for the latest edition of *West Texas Sound*.

"If not now, when?" asked the muse. "If not here, where? If not you, who?" Cliché or not, it was, as they say, "nuff said". Out came the tape recorder; and out came an interview. At least what passes for an interview when dealing with Citizen Beethoven, the "Caretaker of Original High Plains Rock 'n' Roll."

WTS: Eddie Beethoven, it's safe to say, is well-known in the live music circles of Lubbock. But, it seems, very few people really *know* Eddie Beethoven. Who are you?

EB: Okay, look, I'm gonna say this one more time. I've said it 118 million times before, but I'm going to say it again. The deal is this: That a tree is a tree. And if you ask anybody—even the highfalutin' guys—what a tree is, they won't be able to tell you.

WTS: Uh, yeah. Huh?

EB: Come on, give me a little bit of a break here. I'm trying to narrow down the miracle of existence in terms that you all can understand.

WTS: Good. Terms we can understand would be mighty nice. So, let's try again; who is Eddie Beethoven?

EB: (Laughter) This is great, I really like this part. Eddie Beethoven is an endangered species on the planet. I am a suffering servant of God feeling the same pain felt by every other servant. A loving human being—on his way out—with an incredible sense of (Cont. pg. 10)



The President Speaks...

We welcome four new Board members to the WTMA. Alan Crossland, Landa Gamble-Jones, Rebecca Hopkins, and Darryl Holland were elected at our annual membership meeting. Although Joe Piland, Lloyd Maines, Wally Moyers Jr., and Dan Caddell are no longer on the Board, I know I can continue to count on their input.

Now that the Sound seems to be gaining headway, attention needs to be paid to having some sort of regular meeting or event whereby members and would-be members can get together. In the past, jam nights and songwriter nights have been met with varied success. I think we can change this with a scheduled meeting for Board members and Association members. If we could meet in the same place every month on the same day or date, maybe attendance would pick up and the Association could get back to doing what it was meant to do. If you've got any thoughts on this, let me know.

Thanks,
Chester Marston III

P.S. Thanks to Gary Nix & Texas Rebel and Tommy's Place for the great evening of music and dancing.

Letters

Sound Reaches Alamo City...

Dear WTMA,

I love what you are doing! Tim Holt at Cibolo Creek Country Club, here in San Antonio, turned me on to your organization's "West Texas Sound." I have already read the back issues and look forward to the coming ones.

If you need an idea for a story - I would be interested in seeing a story on getting your foot in the door as an agent or a manager.

Once again, keep up the excellent work.

Kyle Hawkins
San Antonio

Kyle, we are glad to hear from you and even more excited to hear that the SOUND is being circulated in San Antonio. I am very familiar with the Cibolo Creek Country Club. Matter of fact, just nine months after attending Cibolo Creek's Christmas Formal, my son Jonathan was born (musta been something in the water). Anyway, if you have a story you would like to send to the SOUND, please get it in the mail, we encourage correspondence and I'm sure our readers would like to know more about the happenings in San Antonio. CH

Participate In Food Drive!!!

Dear WTMA,

There is quite an exciting event in the making. It will be coming to the "Hub" on Sunday, December 2nd, from 1pm to 6pm.

The event that will be taking place is a worthy cause that each of us should support. We're having a pre kick-off for the Food Bank drive that Lubbock holds every year. The kick-off will be at Southwest Plaza, 4825 50th Street. Landa Gamble-Jones, the WTMA, KFMX (our Media Sponsor), and many others have joined forces to help support the cause. A mini festival will be taking place. In addition to local celebrities, Miss Lubbock, Lee Fevreau and Maid of Cotton, Kara Stalcup, we have a musical line up: P.J. Belly and the Lone Star Blues Band with Elvis the Busboy; Doug Smith; Blue Thunder; Fusion West; and more.

Admission to all of these activities will be 3 cans of food. An autograph from Miss Lubbock or the Maid of Cotton will be 2 cans.

There will also be Santa's kitchen, where various restaurants will be serving hot dogs, bar-b-que, nachos, and much more. Bobby McDowell will be Santa Claus and the Channel 11 kids will be elves. The fraternities will be having a Christmas Tree building contest with the donated cans of food.

The staff at Landa's Salon and Diane Hudgens of Hair by Diane will be cutting hair for a donation of 5 cans. Other merchants in the area will also be participating. Charles Key of West Central Investment is one of our many supporters and participants. This kick-off will also serve as an open house for Landa's, The Choice Salon.

We hope that everyone will stop by and contribute. Again, the cost is 3 cans of food and the event will take place Sunday, December 2nd, at 4825 50th Street, from 1pm to 6pm. If anyone is interested in participating please contact Landa Gamble-Jones at 797-9255.

WEST TEXAS SOUND

The official of the West Texas Music Association (WTMA), is published monthly as a forum for its members as well as the area music community. Its contents are comprised of submissions by members of the organization.

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"Hub-Bub"

MUSIC MUSINGS & ASSORTED WHAT-NOTS

BY CHRIS HARMON, MANAGING EDITOR

The first week of November will certainly give us all plenty of reasons to get off the couch and out of the house. Is there any escape from all the political mud being slung at us from the tube? I don't know about you, but all of a sudden even a car commercial is a welcome relief, "and folks it just doesn't get any worse than that." Take my advice and show your vote of approval for live music; cast aside the TV and go enjoy your favorite musician, up close and in person. OK, I'm off my soap box, but while we're on the subject of elections...During the October general meeting of the **West Texas Music Association**, elections were held for the Board of Directors. I'll let Chester fill you in on the particulars, in his column, but I do want to mention that two of the new members, **Rebecca Hopkins** and **Alan Crossland** have indicated they are willing to help out with this paper. I can't believe it, the **SOUND** now has a staff! Maybe we'll even have this jewel in your hands before the first of the month (starting next month). Anyway, look for some positive changes in the future...

IN THIS ISSUE

Well I asked for it, and I got it....Mail! Not only letters to the editor, but articles. **Leroy Behnke** wrote, "Well, you said 'This music magazine is for you... Let us hear from you!' Okay, you asked for it...I have no idea how to go about submitting an article; nor do I have any idea if this is well-written enough for your purposes or the right length for you consideration. Nevertheless, here it is: An interview with **Eddie Beethoven**." Well Behnke, the interview was excellent and deserves to be featured. With the help of people like you, we'll "keep on keeping on."

Also in the mail was an article from **Tommy Hancock** on an evening with the **Texana Dames**. (This is where it gets weird.) At the same time I received Tommy's letter, I also received my October issue of **MUSIC CITY** (an excellent monthly publication about the Austin music scene) which featured **Charlene Hancock** in its "Dossier" section, and from that article; First Public Performance: Sang "**Dreamer's Holiday**" at age 10 on **Lubbock's Kiddie Show**; First Paid Performance: Same performance. "I won three quarters and a free movie." This just so happens to be the same show that **Wally Moyers, Sr.** talks about in his article. By the way, Charlene's maiden name is Condray, see if that rings a bell in the same article. Speaking of Wally's article, this collaboration with **Lloyd Maines** is definitely a "keeper." The story is literally a history of West Texas Music and a "Who's-Who" of Lubbock musicians. To complete this circle, you guessed it, Wally also played with **Tommy Hancock**.

You may say, "that's not so weird," but how about this: In Tommy's article, dated October 1987, one of the musicians in the **Texana Dames** is **David Holt**. David Holt's brother, Tim, is one of the owners of the **Cibolo Creek Country Club** in San Antonio (read the letter to the editor from **Kyle Hawkins**).

This month's issue also has **Cary Banks** writing about co-writing while **Lloyd Maines** has a listing of writers in the studio. **Ron Riley** has traded in his guitar for "oyster surge" in the **West Texas Honky Tonk Tour**; **Charles Chambers** writes about the difference between copyrights and trademarks, **Rebecca Hopkins** sums up the "Gathering of Friends" benefit for **Liz and Robin Griffin**, and **Uncle Bob** is still being "dogged" by his never ending fishing trip with the crawdads from hell.

I would like to take this opportunity to welcome the new members to the WTMA: **Gail Notestine** (thanks mom-in-law) from Amarillo, **Cindy Anderson** and **Kyle Hawkins** from San Antonio. Thank you for your support of the **SOUND** and I hope you will keep in touch with activities in your areas...

(From writer unknown)...Whoever missed the **Santana** concert, Oct. 16, missed out on a night of soulful - heartfelt music. A show of days-gone-by. Not so much glamour or production, but a group of musicians sharing and enjoying their talents. The Fair Park Coliseum "ain't bad" for a concert like this or any music events. There is a way to rise above the "Select-A-Seat."

The **Park Tower Guitar Series** will present students of **Grisanti Guitar Studio** in concert on Sunday, November 4th, 1990 at 7 PM. The concert will take place at the Park Tower Club room, 27th & Ave. Q, Lubbock, Texas (14th floor). Intermediate and advanced students will be featured. Admission is free. Keep those cards and letters coming in....

• MUSIC NEWS •

Griffin Benefit Jam Deemed Successful



P. J. Belly (right) and members of his band



John Sprott and Donnie Allison of The Nelsons



Elvis The Busboy

"A Gathering of Friends," a benefit fundraiser for Mr. and Mrs. Robin Griffin, was a tremendous event staged to offset medical expenses incurred after the loss of their infant child.

Some of the bands and musicians participating in the event which took place Sunday, October 22, were John Sprott and the Blues Butchers, Donnie Allison, P.J. Belly and Elvis the Busboy, The Nelsons (some of whom looked mysteriously like the Blues Butchers), Blue Thunder, Ground Zero, and the Buzztones which included Don Caldwell. A couple of the bands were joined by celebrities of KFMX 94.5, Michael X-Ray and J.D. Barnum of the Morning Circus. In addition, Robin Griffin jammed with the Buzztones for a couple of tunes.

Many donations were made and both Belly's and Tommy's Place raffled off valuable items. For the most part, it was a very good time for all participants, even though it was impossible to forget the sad occasion that prompted the "gathering of friends." If anyone is interested in making a further contribution, please contact us at: West Texas Sound, c/o West Texas Music Association, P.O. Box 65081, Lubbock, TX 79464.

Writers Wanted:

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West Texas Recording N•E•W•S

BY LLOYD MAINES

The Recording Industry is alive and well in West Texas and here is some of what's been going on the last couple of months...

Broadway Studios: Jimmy Collins has just finished an album of original material and has released a CD single of "Cowboy Rap," an authentic rap track from a cowboy's point of view; Les Walker just finished an album of original songs; Wilson Baldwin is starting an album; Johnny and Nelda Flanagan just finished their 12th Gospel album; Square Head has started a Rock & Roll album to be completed in December; Squire Parsons - Passage Records, a label from North Carolina contracted Caldwell's staff to produce an instrumental Gospel album; Jim Fullingim just released a New-Gospel album; Eve Johnson has started a new album; Georgia Brown is working on original material for an album; Aces and Eights, local Rock & Roll band, is working on an album; Jimmy Reed just released a Gospel album; Terry Allen completed a 30 minute radio show for Public Radio; Jeri Lowe started a new album; Tom Stamp Fli is working on a new piano album;

Doug Smith has a new album project; Sara Clayton just finished and album started in 1984; Andy Wilkinson has started his 2nd album; George Allison started his 3rd album; His Image Singers has a Gospel acappella album; and Richard Campbell just released a new album. Also, John Sands, Lisa Bivens, Amber Pennington, Nowlin Tubbs, Dale Dunn, Terry Smith, and Emmitt Rodgers are in the process or have completed work on their song demos and H. Lynnmercer is working on jingles.

Broadway Studios is working on musical scores for a Methodist Hospital video; music for Bob Bullock's campaign; and a jingle for Skibells. Vinny Thomas has a song demo.

Audio Chain has just finished an album for the Rock band Off Limitz; a Gospel album for the Jackson Queens; and a Gospel album for The New Beginnings.

I tried to reach Jungle Studios, but I know Jimmy Mason was out doing audio for the West Texas television show at Tommy's Place. In their studio, Ground Zero is working on their album.

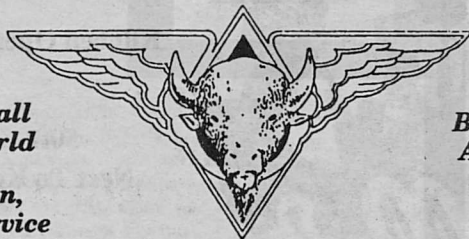
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COMPACT DISC REVIEWS

Black Sabbath - *Headless Cross* - I.R.S.

This is Sabbath's umpteenth recording. Tony Iommi's guitar work is still superior to other metal merchants. Some song titles (i.e. "Gates of Hell" and "Devil and Daughter") dwell on satanism. Tony Martin's vocals sound remarkably like Ronnie James Dio ("Mob Rules," "Heaven and Hell"). No music lover could endure a steady diet of this type of metal but one local metal guitarist described *Headless Cross* as heavy. Black Sabbath started the metal era of rock in 1970. Twenty years later Tony Iommi still plays his guitar without a computer. This *Headless Cross* disc is an above-average metal work - A.

Steve Vai - *Passion and Warfare* - Relativity

This is the long overdue second solo LP by this prominent guitar instructor. Vai's earlier work on *Skyscraper* (David Lee Roth) and *Slip of the Tongue* (Whitesnake) is second rate in comparison to *Passion and Warfare*. Vai's guitar work is as fluid as Ronnie Montrose and more coordinated. The sole flaw in *Passion* is too many (3) short filler songs. *Passion* will do for Steve Vai what Flexible did not: establish him as a big draw concert act in the same league as Robin Trower. *Passion and Warfare* rates an A+.

Ronnie Montrose - *The Diva Station* - Enigma

Ronnie Montrose is one of the fines guitarists working in music. Good guitarists sometimes lose control of their recorded product to sales promoters. The first rate vocals by "The Voice" on *Mean* (previous LP) are not on *Diva Station*. The instrumentals on *Diva Station* were probably the ones rejected from Montrose's *Speed of Sound*. *Diva Station* sounds like *Paper Money* (early Montrose LP) without Sammy Hagar. *Diva Station* is a dramatic disappointment - C.

Mick Taylor - *Stranger in Town (Live)* - Maze

This is the second solo LP for this former Rolling Stone guitarist (first LP not on CD). Mick Taylor has been out of the recording industry too long and much of this concert shows it. Taylor's guitar work and vocals on old Stones Classics like "Jumpin' Jack Flash" and "You Gotta Move" is simply strained and worn out. Taylor's guitar work is still good, but there is ample room for improvement. He will have to work much harder to sound better and sell. This is a major disappointment - C.

Cheap Trick - *Busted* - Epic

This is Cheap Trick's 11th studio recording. There is no ear-grabber or possible show-stopper on this disc. Rick Nielson and the boys need to work harder on music and less on vocals. The only Cheap Trick with less to offer is *The Doctor*. *Busted* could have easily been title *Broken Down*. Cheap Trick's *Busted* rates a D -- as in "dreadful."

Jimi Hendrix Experience - *Electric Ladyland* - Reprise

Jimi Hendrix was one of only a few guitarists (Clapton and Winter) who could play three-piece and sound like four or five musicians. This double LP (one CD) is half live and half studio. Hendrix used the Electric Lady Studios which pioneered stereo separation in the late '60s. Hendrix played two guitars on studio recordings (one on each side) and thus had to add musicians on his live recordings to be effective. Later, Hendrix disbanded "The Experience" and his career began to decline prior to his death in the early '70s. Very few modern metal bands even come close to the Jimi Hendrix Experience. *Electric Ladyland* is superior music and gets and A+.

Deep Purple - *Made in Japan (Live)* - Warner Bros.

This is a classic double LP set on one disc. Deep Purple was the world's loudest band (in decibels) at this time (1973). This was the early stage of the metal era of rock, and Purple's show featured Ritchie Blackmore jabbing his guitar through his amp while it was turned on (feedback deluxe). *Made in Japan* has vintage versions of "Lazy," "Smoke on the Water" and an extended version of "Space Truckin'". This 70-minute concert captures the music of Jon Lord and Ritchie Blackmore like later recordings could not. This "2-fer" disc inspired all major acts to try to record double LP concerts. Very few were as successful as *Made in Japan*. This disc is an A+.

YOU, MUSIC & THE LAW

BY CHARLES S. CHAMBERS

Copyright vs. Trademark

A person cannot generalize as to the value of names in the Music Industry. The tremendous variety in the names of artist, record companies, and publishers cover the spectrum from names that simply identify such as Columbia Records or Tree Publishing to names such as ZZ Top, U2, and INXS.

There is no protection afforded to brand names, trademarks, slogans, and other short phrases or expressions under the United States Copyright laws. Nor may familiar symbols or designs of themselves, qualify for copyright registration. For legal protection of a name, slogan, phrase, or symbol, it is generally true that reliance must be placed on registration under the federal trademark law or on the rules of law relating to unfair competition. By way of example the logo used by the Grateful Dead is not subject to copyright protection but can be protected by trademark registration.

There is a tendency among persons to refer to "copyright" when they mean exclusive rights that are available only through trademark protection or through rules of law relating to unfair competition. A simple distinction between copyright and trademarks is that copyright protects the expression of literary artistic, and musical ideas whereas trademarks serve as a badge of identification which protects good will attached to a particular product or service and safeguard the public from confusion as the source or identity of the products involved. Other differences between copyright and trademark are as follows:

C. Duration ordinarily limited to life of author plus 50 years.

T. Unlimited number of successive 20-year terms.

C. Certificate issued by government without prior search for conflicting claims or prior notice to public.

T. Certificate issued by government only after search for conflicting claims, notice to public of the pending claim,

and an opportunity for objections to be filed.

C. Notice of copyright required from the first publication.

T. Notice of trademark not permitted until after registration.

C. Statutory protection commences upon fixation in a copy.

T. Common law protection begins upon use.

C. Registration of copyright permitted for unpublished music or published music at any time during subsistence of copyrights.

T. Registration of trademark not allowed until after proven use in interstate commerce or in commerce between a state and a foreign country.

C. Originality required for a valid copyright.

T. Originality or novelty not essential for a valid trademark. Identification with product or service is significant.

C. Copyright is fully assignable.

T. Trademark is assignable only with the product or service identified by the mark.

C. Licensee of copyright need not be supervised by owner of copyright.

T. Licensee of trademark must be under owner's supervision and control to ensure that the product's identity, quality, and character are preserved.

So, if you are an up and coming band with a unique logo or slogan, you might consider registering such logo or slogan under the trademark laws in order to fully protect the logo or slogan in the future.

Charles S. Chambers is an attorney with offices at 2012 Broadway, Lubbock, Texas.

Readers...

WEST TEXAS SOUND wants to know your opinion. This is our seventh issue to date and we are constantly striving to improve the content which will make it more readable, informative and of course, enjoyable. So, if you are interested in the direction of this music monthly, take a moment to fill out the questionnaire below (or a typewritten sheet if you prefer) and mail it to us at:

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YOUR RESPONSES WILL BE READ & GIVEN STRONG CONSIDERATION!

(Circle One)

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I'm interested in being a contributing writer/photographer: Yes No

Type of music you prefer: Rock 'n' Roll Country Blues Jazz Classical

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 Tuesdays Robin Griffin Band
 Wed - Sun. P. J. Belly and Lone Star Blues Band
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 Fridays Don Caldwell & Mainframe

BORROWED MONEY 910 E. Slaton Highway

4 Marty Stuart
 4-6 South Wind
 6-10 Stallion
 14 Joe Diffy
 14-17 Easy Money
 21-24 Santa Fe
 28-12/1 Larriet

CHELSEA STREET PUB South Plains Mall

1-3 Rocky Richardson
 5-10 Skin & Bones
 12-17 Squareheads
 19-24 Skin & Bones
 26-30 David Trout

DEPOT BAGGAGE ROOM 19th & Ave.G

Fri & Sat Doug Smith

DEPOT WAREHOUSE 19th & Ave. G

2 Bad Mutha Goose
 3 Bad Mutha Goose & Grand Jury
 4 Scatterbrain
 9 Joe King Carasco
 16 & 17 Triple X
 18 Lizzie Borden
 25 Panic Club & Soup Dragons

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 16 & 17 Intruder
 23 & 24 Blue Steel
 30 & 12/1 Night Child

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 Sundays John Sprotts - Jam
 Tuesdays D. G. Flewellyn - Jam (Acoustic)
 1 & 2 Ground Zero
 7 Tonda Proctor
 8 & 9 Kyle Abernathy - Sing Along
 14 & 15 After Hours
 16 Kyle Abernathy - Sing Along
 30 & 12/1 Skin & Bones

ORLANDO'S 2402 Ave. Q

13 Susan Grisanti
 20 A Class Act
 26 Susan Grisanti

TACO VILLAGE 6909 Indiana

3 Andy Wilkinson
 9 Bill & Bonnie Hearne
 10 Bobby Shade hosts Noland & Jo Harmon,
 Matt McLarty
 17 Lanny Fiel hosts The Toast of Texas
 24 Yellowhouse - Special Guest Jo Harmon

TEXAS CAFE 3604 50th

schedule not available

TOMMY'S PLACE 302 E. 82nd

1 "West Texas" taping
 Eileen Aiken Band, Jody Nix
 2 A Band Called Bob
 3 Blue Thunder
 8 "West Texas" Taping
 Anderson, Flescher, & Keyes
 plus Alan Damron
 9 Alan Damron
 10 John Sprott and the Texas Blues Butchers
 15 & 16 John Sprott and the Texas Blues Butchers
 17 Mason Dixon
 23 & 24 Blue Thunder
 30 Willis Alan Ramsey

TOWN DRAW 1801 19th

Thursdays P. F. John - Jam
 10 A Band Called Bob
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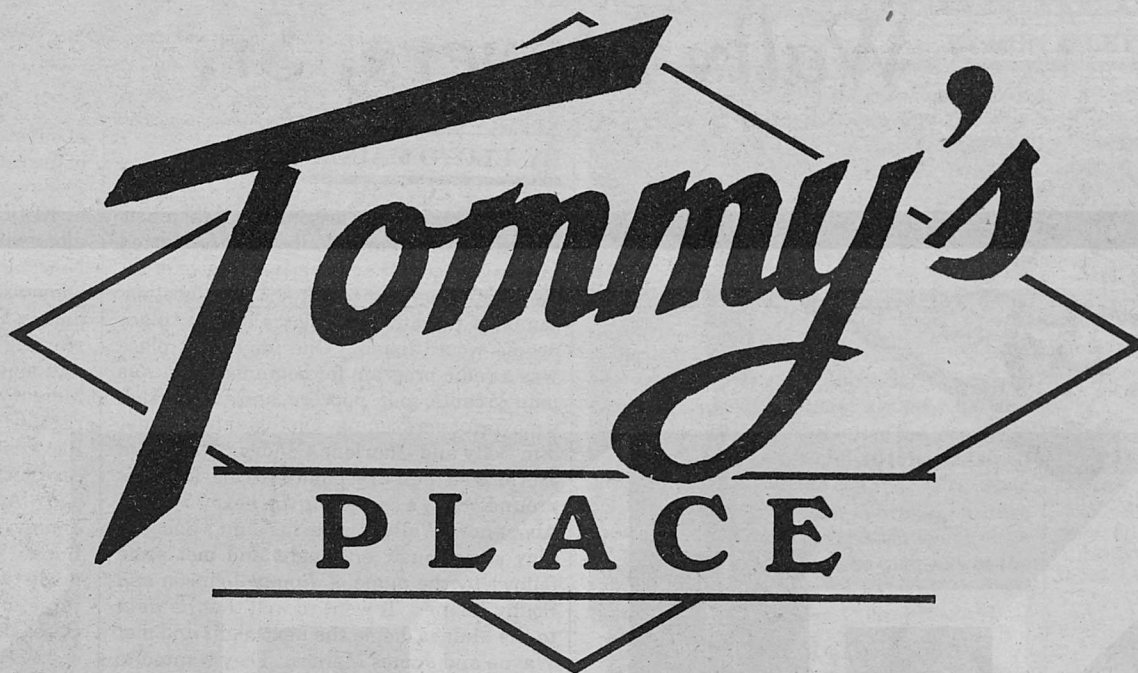
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CAREER SPOTLIGHT

Wally Moyers, Sr.



BY LLOYD MAINES

After taking music lessons at a local music studio for two years, Wally Moyers started his playing career at the age of twelve or so. He started playing talent shows, school assemblies, private living rooms, and any place people would listen. One important place was a radio program for beginners. He was paid 25 cents, some popcorn, and got to watch a movie for performing. On this show, he met Jim Solly and Charlene Condry. Wally and Jim formed their first band and Charlene was around Wally's career for the next 35 years. About now, Wally went to his aunt's house to play some music one night and met some fellows by the name of Jimmy Johnson and Sonny Maines. It went so well that he went to the Maines' home the next night and met Wayne and James Maines. They wanted to start a band with Jimmy and Wally, so here they went. Wally met Wayne Hill at school. He played fiddle and Lester York played rhythm guitar. Wally got all of them together, and they later became one of the hottest bands in town, the Melody Five. The first couple of years, they didn't make much because they were still learning. Sonny and James did not stay because they were married. Soon Jimmy Johnson left town, leaving the band without a leader.

Wally had been playing a radio job on the side for KSEL. It was a jamboree, and drew a lot of people each week. That's where he met Hi Pockets Duncan. "Ole Hi Pockets", as he was called, was looking for a band. Wally got them all together and started The Texas Hotshots Band. It stayed together from 1951 until 1956 or 57. This band played daily radio programs the entire time they were together. Through the years, they backed such people as Earnest Tubb, Leon Payne, Jim Reeves, and even Elvis when he came to town the first time. They played battle dances with Bob Wills, Hank Thompson, and Ray Price. The single acts are just too many to name, but it was two or three each month.

Wally had itchy feet, and left the band several times looking for more money. During one of his trips away from the band, he went on tour with Slim Whitman. At this time, Slim had three songs in the "Top Ten," listed as one, two, and three. Wally, at this time, played on the first live TV show ever in Lubbock. It was called the "Circle 13 Dude Ranch," and it aired weekly for over three years. During these years, there were five and sometimes more bands in Lubbock, and Wally, at one time or another, played with all of them. He was trying to make a living, and sometimes he was with two or three at a time. This enabled him to work three to six nights a week.

In 1958, Wally heard a new voice on KDAV radio. This turned out to be Bill Mack, a fellow he had backed on the jamboree several years before. He went out to the station and renewed this friendship. This led to another TV show that lasted over three years, six records on Starday, records with Bill Mack, and a lot of fun. For the first time in years, Wally was out of the clubs, as Bill only played shows, BBQ's, and personals. They played shows with Ray Price, Earnest Tubb, Johnny Paycheck, Roger Miller, Johnny Cash, and many, many more. Waylon Jennings played with them a short time, and played guitar on one record. It was a song Waylon had written called "John's Back in Town." Waylon later had a hit record with it. Bill Mack left Lubbock in late 1960.

In 1962, a unit of the VFW contacted Wally

about starting a show for them. Wally got all of the radio stations in town to help. It was on Fridays and did pretty well. Later Sky Corbin at KLLL radio started to promote the show along with Wally. They had guests like Jimmy Newman and others. One local group on the show was the original Maines Brothers Band. James Maines had four sons that were just starting to sing on the show. Now, they are nationally known stars and have been on Mercury Records. Jimmy Peters, who was a regular on the show, was later on Columbia Records and did well until he was killed in a car-truck accident near Austin a few years ago. At about this time, 1964, Wally and Jimmy Peters joined the Tommy Hancock Band. Wally was with Tommy eight years, made two albums, three singles, and played three to seven nights a week at the Cotton Club. During this time, there was another TV show called "Picking Time," and Wally played on it.

Over the years, Wally has formed his own band five different times. After playing so many nights for so long without a break from the Cotton Club — eight years in all — Wally was burned out. At this point, he quit the business, supposedly for good. This lasted for eleven years. During this time, Wally Jr., Wally's oldest son, took up the steel guitar and became one of Lubbock's better steel players. This got Wally wanting to play again. After two or three years of "catching up," Wally started playing again. This time, it wasn't in the clubs. He played in gospel groups, four different ones, on one album with the Ancor Brothers Band, and with the Triple C Express on another album. Wally had his own band through the mid 80's that was booked at cafes, country dances, and BBQ's.

In 1987, Wally had surgery for throat cancer and this slowed him down. Steve Williams, a friend of Wally's, asked him to play on the "West Texas Opry." Wally did that for several years. Wally was proud to play with Johnny Gimble during these years, the best fiddler ever. In 1989, Wally started to work on an album of his own. This had been a lifetime ambition for Wally. It took almost a year to finish it. He was lucky enough to get some of the best players in West Texas to play on it. For Wally, this is the crowning achievement of over forty years of playing. Wally wrote six of the songs on it. The players all did this for friendship, not for money, and this was a big compliment to Wally. In the past few months, Wally's failing health has kept him from playing, but he hopes to get better soon.

FOOTNOTE: The above mentioned tape was recorded at Broadway Studios in Lubbock, Texas. It is available at University Records and Tapes, 711 University Ave., Lubbock, Texas, 79401.



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LIVE SHOT

TEXANA DAMES at the Texas Cafe
October 24, 1987

BY TOMMY HANCOCK

As the great steel guitarist, the PRO-FOUND Billy Manley, would say after every performance, "I've played some jobs, AND THIS WAS ONE OR TWO OR TEN OF THEM!"

Allowing for equipment, preparation, and travel, many bands earn less than stoop laborers (which, oddly enough, seems fair somehow) trying to create magic with enormous amounts of energy expended toward fun and oneness with humanity.

For instance, Charlene Hancock and her three daughters, Conni, Traci, and Holli, are on the stage at the Texas Spoon, musically surrounded by Frosty and David Holt. Beauty and fun radiate from the stage like multiple reflections in an infinity of mirrors on the faces of old and new friends.

Music strength unique to Texana Dames are the multitude of great original songs by Conni and the Spanish language music by Traci. While good bands are almost standard in Lubbock and in Texas, this particular five piece group is a powerhouse of solid rhythm, blissful harmonies, and subtle creative leads and vocals.

The audience loves it and goes wild after every song. (Be careful what you say.)

Four hours of high energy R & R, Tex-Mex boogie, partying love music!! The range of listeners was roughly from eighty percent of the packed house being in samadhi to — !!! ??! CRASH! BANG! — to 20 or 30 members of the Texas Tech football team, exuberant from the afternoon victory, proceeding to become losers by having a free-for-all fight among themselves in the billiards room. Crocodile Dundee might say, "Just kids having fun."

As the Red Raiders made yardage toward

the bandstand full of uninsured, expensive instruments and equipment, Frosty, being from San Francisco and on his first visit to the fabled Hub City, commented that he now knew why the Lubbock Lights didn't stop.

After the party, after the fight, after load-in equipment, deep in the night, the band and employees relax with homemade cake and ice cream and reflect on a great evening.

It's been a long time and a lot of changes since Bobby Cavazos and the team of Red Raider Champions partied with the Tommy Hancock Band.

The bandwagon pulled out of Lubbock into the West Texas Sunday sunrise.

If Willie Nelson thinks the farmer has it rough, he ought to find out how musicians have it.

Fun tho'.

(Editor's note: The following tid-bit was found in the October issue of MUSIC CITY, written by Eve & Erin McArthur.)

....Now out of the aegis of regional fave Tommy Hancock's Supernatural Family Band, the Hancock women performing as the Texana Dames bring to the forefront their simple, compelling harmonies to flesh out both traditional and new tunes penned by La Conni. The wide range of musical genres in which they strut their stuff and the individually distinguished voices ensure everyone in the crowd will have a chance to boogie in their best style while their favorite Dame takes a solo turn. Increasing out of town (and out of county) fans have spurred these veteran crowd pleasers onto greater heights - they just keep getting better and better.

The Great West Texas Honky Tonk Tour

BY RON RILEY

Often, The Great West Texas Honky Tonk Tour takes me to places where only drinking is done or maybe only drinking and eating. No music as a rule. Just good solid eating/drinking establishments. There may not be any fights or disputes over money, but these places tend to yield their own little stories. This installment, which could have been inspired at most any oyster bar in the country, came out in the form of a poem written after many happy hours at the Lone Star Oyster Bar on 34th street in Lubbock. I've spent hundreds of dollars watching people down oyster after oyster in pursuit of the legendary aphrodisiacal powers rumored to be contained within those crustacean confines. I've heard many people talk in terms of needing to have their oyster "fix," but never had anyone quite described the after-effects so concisely as the phrase "Oyster Surge," a title which I attribute to my friend Ayn Gibson Bowron.

"OYSTER SURGE"

You can love em lick em eat em raw
Buy em frozen then they have to thaw
Or Shuck em fresh and eat em alive
Guaranteed to make your love life thrive
Oyster surge

Makes our bodies wanna mash and merge
To eat one takes me to the verge
Within your wanton wilds converge
The consequence of
Oyster surge

All you revelers rowdies and rejoicers
Shun red meat make sea food choicers
Makes your hands and glans get moister
Oedipus confuse the Freudsters
Oyster surge

Mr. hoity toity oyster royal lofty haughty
high
Makes me drool upon your shirtsleeve run
my hand along your thigh
Lose my head and go to ramble for your
sweetness makes me beg
Yielding naturally subservient to those
things atop our legs
Oyster surge

I may place you on a cracker for my mouth
to open wide
I may chew you with horseradish and to-
mato on the side
I may gently try to fork you taking all of you
inside
Or from the shell plumb naked down my
gullet you will slide
Oyster surge

What is this nasty rumor
Could it be vile and ugly humor
Could food like this really make one urge
Is there really a thing called
Oyster surge

The time it takes to sing this song
Is naught to screaming all night long
To love I know how long I can
Tonight you're out with Superman
Oyster surge

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Beethoven Believes In Multi-Dimensional Persona

(Cont. from pg. 1) humor based on being able to see the real tragedy of human existence in that we don't love one another.

WTS: You've been heard to say—like about an hour ago—that you've got bruises all over your body from 10 foot poles. Is that part of being an "endangered species" on this planet?

EB: Well what I said was that I've got bruises all over me from being touched with 10 foot poles. Yeah, that's part of it. I mean, there are some big surprises coming up with Eddie Beethoven because the musical approach to being understood is only one approach. And now it's time to move into a more multi-dimensional approach.

WTS: Aha! Now we're getting somewhere. You're misunderstood. Is that what you've been saying in terms we "can understand" but seem to have trouble understanding?

EB: Look, I once thought that by weaving the elements of music and poetry it would express what I'm trying to say. I now realize that it's time to move into a more contemporary approach to the arts. The Beethoven character is gonna have to evolve into visual and written media as well as music if he is ever to be understood.

WTS: Keep going. You're on a clarity binge.

EB: I've got an observation here: when you become limited to one art form people can

categorize you. And that's the death of love. The minute people think they can understand you they have, in effect, killed love. Love can never be understood. It has to be done. Maybe that's why people think I'm obscure. Because I won't let them "kill" me.

WTS: Obscure. That's the word we're looking for. Definitely a dichotomy here: Eddie Beethoven is a well-known guy who's obscure. Why aren't you a "star"?

EB: I'm not a "star" because being a "star" has to do with how people perceive an artist. Stars are people who are understood. They're safe. We know what to expect from them. I'm as likely to leave a concert to help push a friend's car that won't start as I am to be there.

WTS: Why?

EB: Because to sacrifice that would be to sacrifice everything I care about.

WTS: In the most recent edition of *West Texas Sound*, Cary Banks wrote that "we all dream of being rich and famous songwriters...A more realistic vision of the songwriter's lot is somewhat less spectacular." Is that your dream? Is the reality really less spectacular?

EB: Not only is that not my dream, I think leading people to believe that songwriters aspire to such shallow goals is wrong.

WTS: Er, um, could we explain that a bit? We would like to give this chat a chance of being published by the guy you just kind of criticized.

EB: Let me just say this: People out there who think they've written great songs are deluded. They need to stop for a minute and realize that all they did was pause for a moment and reflect some of the glory of creation by writing down what they are allowed to experience or see. People don't cre-

ate. People witness the music of God's creation. The misleading thing is to claim that man is the creator of that music.

WTS: You've written—oops, sorry—you've captured some songs that have achieved some degree of success; is "success" is defined as popular and recorded. *Shakin' Tonight*, *Cool Rockin' Loretta* and *Don't Put A Lock On My Heart* are some examples that come to mind. Why has that "success" gone to someone else, not you?

EB: Well, I've gotten more mileage out of those songs that someone else, actually. It just depends on where you want to go. I've taken those songs to campfires in Mexico and

WTS: You speak a lot about friendships. Is Joe Ely your friend?

EB: Yeah, Joe's a friend of mine. Joe's been on a different fork in the road that started from a basic philosophical difference we had 20 years ago. We were sittin' around eatin' barbecue trying to imagine where we'd end up in the year 2000. We agreed to meet at the corner of Bourbon and Canal in New Orleans in the year 2000. And we will, but we'll come at it from different roads.

WTS: Namely...?

EB: Joe figured the human would bow to the technological process, that the human being would be reduced to a hovering gold orb



"Stars are people who are understood. We know what to expect from them. I'm as likely to leave a concert to help push a friend's car that won't start as I am to be there." — Eddie Beethoven

to bridges in Portland; I've taken them to the middle of the desert and out on tile jobs; I've taken those songs in pick-up trucks all over Lubbock; I've taken them wherever I've happened to be, and they've taken me to the experience of life wherever that was.

WTS: And...? Surely there's a Beethovenesque moral to the story.

EB: Yeah, I've traveled magical mileage with my songs. As far as somebody else taking them into the experience of making a fortune, that's another path.

WTS: You're not, then, in the situation of being "always the bridesmaid, never the bride," eh?

EB: Well, sort of... maybe... No, that's inaccurate. The connections that I have made are genuine friendships. We talk about real things and help each other with real problems. We live what I consider real lives. So, when you talk about fame and fortune I guess it actually has come my way. People will say it's "always the bridesmaid, never the bride," but I think it would be more like being the true bride than the symbolic bride.

He's starting to shiver now. His teeth actually chatter. He pulls the blanket tighter. There's no question that his body is getting cold. But it seems his soul is getting warmer. The edge is gone from his voice. It's like he's made a breakthrough, named his pain and gotten control over it.

There's a spiritual something happening as the artist comes to grips with his art. He's at peace now. He's decided he's a "true bride," coupled with the authentic nature of that mystical lover called "success." Not a "symbolic bride," married to vapor, the fleeting trappings of success.

of light without a body; floating as a free-form intelligence in the universe. I figured mankind would return closer and closer to harmony with nature; ultimately returning to the sea.

WTS: You weren't kidding about a "basic philosophical difference," were you?

EB: (Laughter) The agreement is to meet on that corner, me wearing a green sequined fish scale suit and Joe wearing a space-age silver tunic. (Laughter) Yeah, Joe's a friend of mine. But because of that basic philosophical difference we probably won't work closely together until the year 2000.

WTS: Eddie Beethoven and the Sons of Fun used to be listed almost every weekend playing somewhere. Nowadays, there are hardly any advance notices. What's up?

EB: What's up is that you try different things. And, as the creative motivator of the band, it's become obvious to me that the standard approach of entertaining people in Lubbock, Texas, is not a viable avenue of approach.

WTS: In what sense?

EB: In the sense that it doesn't feed the soul of the musicians. The myth that success equals fame and fortune is poison to the Lubbock music community. I'd rather not play than to starve the souls of people around me for a material goal. The key to making Lubbock music the most powerful and wonderful in the world is not found in headlines.

WTS: Is that another "moral to the story" we see circling for a landing on your lips?

EB: The key is a grass-roots awakening; entertainment types and the people in an audience realizing that musicians play to celebrate the soul, not to make buckets of money.

WTS: Isn't that an invitation to exploit musicians?

EB: Usually. The incredibly gifted West Texas songwriters and musicians ought to be able to make a decent living with their art; their craft. I'm only saying those benefits should come along with the work, not be the reason for it.

WTS: Your song, *Neon in the Rain*, speaks of "bright lights and chrome runnin' in [the] veins." Could that be an image of these misplaced priorities?

EB: Sure. Okay. Blood, rich with happiness and hurts; humanity... That's what we all need. Not glitz and gelt, fame and fortune.

WTS: What does it mean to describe yourself, as you once did, as the "Caretaker of Original High Plains Rock 'n' Roll?"

EB: It means my music is rooted here, celebrates what we're like here, and plans on staying here. At least that's what I've said; that I'm going to stay a Lubbock boy. I do, of course, reserve the right to change my mind. Even in the middle of a conservation.

WTS: How about a definition of "High Plains Rock 'n' Roll?"

EB: In opera the characters sing in the most technically perfect way (singing with a warble) "I love you," as some bard would sing to a maid in Italy. In country music, the poor man wails (singing with a twang) "Well, Bill loved Nell down in the hills." In jazz it comes out as (singing skat) "Bop, ja bop, I got love... Yeah" In the blues you get (singing soulfully) "I love you—woe, woe, woe—where's my soul?" Rock 'n' Roll is this [singing] "I love you."

WTS: So you're saying rock 'n' roll is...

EB: Rock 'n' roll is now. If it is not about something real and happening now, it's not rock 'n' roll. It's something else. The beauty of rock 'n' roll—which is why it scares this Irishman to death and why it will never die—is that it's the only musical expression of American origin that expresses love in the present tense.

WTS: This "Irishman?" Eddie Beethoven is hardly an Irish name.

EB: No, it isn't. "Eddie Beethoven" is actually the shortest poem I've ever written. He's a character invented by Don Dykes. Superficially, he has no nationality; but his creativity comes from the ethnicity of Don Dykes—a child of the children of the children of the Irish immigrants to this country who ended up stripped of their heritage and clans.

WTS: Who do you like better, Eddie Beethoven or Don Dykes?

EB: Well, it goes without saying that Don Dykes is the human being. Beethoven falls into the same category as my other creations: Titus Moody, the bread deliverer; Mujibar, the fortune-teller; Floyd D. Smith, the private eye; Melvin Porter, country picker; Archibald Sangrie, the semi-reverend, half-sanctified preacher man; Mister Bonzai who takes care of the yard...

WTS: How about having one of those fellow finish this conversation with a word of advice for folks interested in West Texas music?

EB: Life is like an arrow shot through a forest; and death is when it hits the tree.

WTS: Aw, come on... It's supposed to be the clincher and you come up with another esoteric "tree" thing like you did when you began...

EB: Because it's the right thing to say. As soon as people realize what they've got in Lubbock music—rather than wishing for what they think it *should* be—this town could change overnight... and become the most wonderful, friendly, loving, powerfully creative and moving town in the nation. Yeah, but people just keep on wishing instead of appreciating don't they? **WTS**

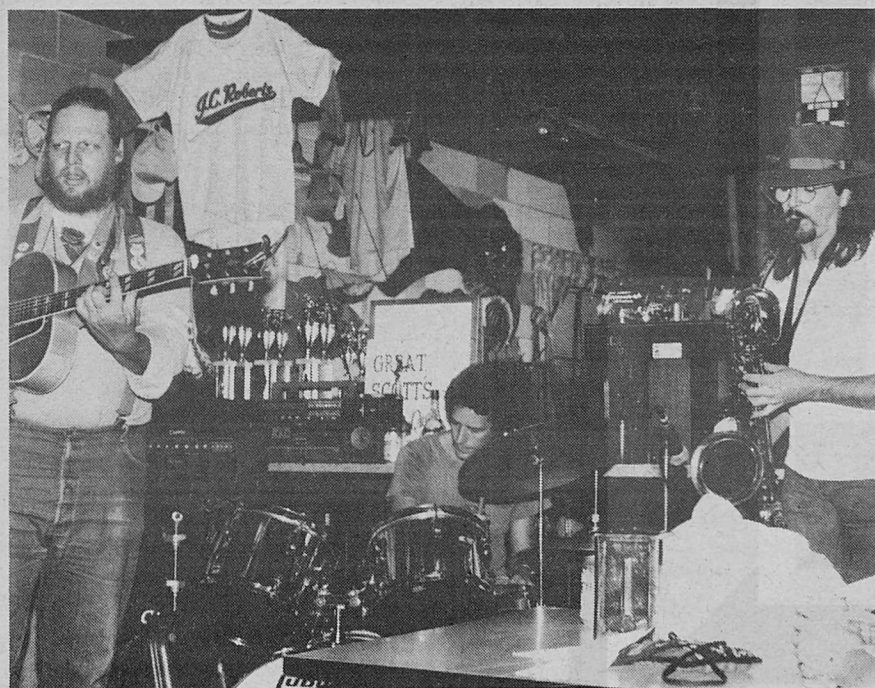
Caught In The Act...

"Two For The Blues"



Bringin' It Down...

John Sprott & the Blues Butchers brought the house down at "Tommy's Place" in September. These three musicians have as much energy on stage as a six piece band. The last time I was this entertained by a "3 piece band," I paid \$20 to see ZZ Top. These guys pack a powerful punch!



Buffalo Blues...

I caught Graham Warwick & Strawberry Jam at "Great Scott's" last month. A very unique and entertaining sound. Graham prides himself on original lyrics & music and refers to the band's sound as "Buffalo Grass," a combination of rag and blues. Graham, guitar/vocals; Johnny Ray, drums; Bob McLane, tenor sax.

• Photos and Reviews by Cat Crisp •

Trips With Uncle Bob

BY JOHN NOBLES

Uncle Bob would like to extend condolences to Liz and Robin Griffin. No words do justice. The response from the music arena of Lubbock was appropriate in expressing the sympathy felt towards these two people. Bad deal for good people.

Onwards...

New place in town for live music - The Hickory Nut? Jeez guys! Sammy, why did you name it the Hickory Nut? Anyway, the place is up and running and wants to provide another venue for acts. The place is good for bands and the room sounds great. Sammy breaks his neck to make you feel at home. So go down there and get a beer and keep it going (the food I had was extremely good, by the way). Full menu, full service, and live acts.

What else... Let's see. Oh yeah.

Minnows in red paint? Take seven dozen minnows (live ones), place in a bucket of red paint, take minnows out and throw on audience. Sound like something you would like to see?

It's true. It is! (Capt. Rowdy quote)

A band here in town is actually doing this on stage. How about the inflatable love doll filled with 'nanner puddin'. Which is then removed by... (use your imagination here)

I am definitely not kidding on this one folks, it's true, I got pictures. Horrible, disgusting, bizarre pictures.

What's their name...

Try this, I know it's difficult.

Please fill in the blank with the appropriate word to complete the sentence.

Mom's homemade sour dough _____, (Hint: not bread) were lighter than _____.

Oops, that's backwards. Maybe this is one of those subliminal satanic messages. (Oh man, now the school board has me doing it.)

Anyway, the name of the band is hidden in this and if you ever hear where they are playing, run the other direction. Fun with words, I've always liked that.

If you didn't read last month's Uncle Bob, the rest of this won't make a whole lot of sense. But... It's true, it is. (Uncle

Rowdy quote)

Continued from last months' hair raising story...

So the boys are flying down the road on five wheels (one is currently flat and holding on to a severely decomposed dog and slapping the carcass against the bottom of the motor home, remember?) Gradually, as the speed increases, the dog diminishes. In pieces actually. A nose here, foot there, just pieces flying off into the night. Pieces of that dog are spread over 20 miles of bad road. (Hey, Uncle Bob, aren't you the same guy that catches fish and throws them back because that's inhumane? That poor dog. NH) It looks like the boys are going to make it to the truck stop in Sweetwater after all. The rest of the tires hold and the dead dog is no longer hitching a ride. The problem now is replacing the missing tire on the motor home. It's 3:00 am, Sweetwater, Texas, truck stop food, and "excuse me, but have you got a tire that will fit on my... what the hell kind of truck is this?"

This question has been met with a rather large, gapped-toothed grin and nod indicating a positive response. "We just happen to have what you need." He says, "Michelins!?"

"How much?"

"Three forty five. Plus tax."

"A set?"

"One."

"Excuse me?"

"Three seventy eighty eight, with tax."

"For one ***#! tire."

"It's got a warranty."

The band calls a meeting in the motor home to discuss this latest obstacle confronting them.

"How much money do we have?" No response.

To make a long story short, the boys fork over a slightly used credit card, haggle over the price and manage to be back on the road at 5:00 am with one new Michelin radial, for a smidge over \$300.00, and a road warranty.

The Crawdads from hell are going fishing. Plug Zappa back in and break out the goldfish. Next stop Bass Ville, Texas.

What could go wrong now?

Ho Ho Ho, Wait till next time.

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RHYTHM, RHYMES & ROYALTIES

BY CARY C. BANKS

"Co-Writing"

The old adage, "Two heads are better than one" can certainly apply to the craft and business of writing songs. Co-writing songs can be a wonderful and lucrative experience and can be the foundation for lifelong friendships. However, it is not without its pitfalls, as we will examine.

What constitutes being a co-writer on a song? An old music business adage says, "You breathe on a song and it's partly yours." Jerry Jeff Walker summed up a co-writing partnership with Jimmy Buffet by saying, "I wrote it, Jimmy remembered it!" Tonight Show orchestra leader, Doc Severinson received co-writer credit for simply suggesting the title, "Stop and Smell the Roses" to Mac Davis. I once heard a well known country writer claim his main contribution to a particular song was just being in the same room while the song was being written. Co-writing songs can be a positive experience if the participants will follow a few common sense guidelines I like to call the 3 C's.

1) Communication. Of course, this is the cornerstone for any meaningful relationship. As a co-author, you must be honest and up front with your partner concerning your goals, tastes, and personal idiosyncrasies. If you can only create from midnight to 3 am, you probably will not have much success with a partner who has to work from 6 am till Noon. Some co-writing teams work best through the mail, while others create over the phone. Some like to hash it out together, while others want to mull it over in private. Another valid point we should discuss here is working with more than one partner. As a general rule, if you present one idea to a particular writing partner, you should not present that same idea to another partner, at the same time. Here again, the lines of communication must be kept open. You and

your partner must remain in harmony (no pun intended) throughout the entire process of creating your songs. Which leads us to point 2.

2) Cooperation. To be successful as a co-writer you must be both sensitive and thick-skinned. Do you take criticism and rejection well? If not, you will need to learn. Be flexible. Be willing to throw out a line that you think is brilliant in an effort to find a line that is even better. Remember point 1 - communication. The most essential part of communicating is listening. You don't have to like every idea your partner submits, but do afford him the chance to express himself. Some of the greatest song ideas have emerged from off-hand comments. Be firm but know when to back off! This will come easier as you get to know your partner. Remember, some folks work well under the pressure of deadlines and such, but others do not. Some folks like to rework their ideas over and over, while others want to go with the initial feelings and responses.

3) Courtesy. You should approach choosing a songwriting partner much the same way you would choose a date. Put your best foot forward and be on your best behavior. As with romantic relationships, some have a spark of magic almost instantaneously, while others may leave you wishing you could invent some family emergency so that you might escape early! Be fair and give each new encounter a chance. You never know what might blossom.

How does one go about finding a compatible co-author? Common sense would dictate that if you are primarily a county-western lyricist, you would seek out a composer who writes primarily simple, down-home type music that you can adapt to your style of story telling. Nashville is a prime

example of co-writing at its zenith. With the recent influx of new artists bursting on the scene in the country field, record companies and publishers have been attempting to place new singer/songwriters with more established writers. This allows the new writer the advantages of working with experienced and proven veterans and at the same time infuses the established writers with fresh ideas and the enthusiasm of youth. Living out here on the South Plains, we must devise our own methods of finding partners to share our creativity.

One of the best ways to find co-writers is right here in our West Texas Music Association. Take out a personal ad in the West Texas Sound, attend the songwriter showcases and jams held periodically around town, take a music course at Tech or South Plains college. There are various writers' clubs in this area, and while they may not be devoted solely to music, they are a good place to meet writers... and that's the key. You have to be active in the community. Go hear live music. Get acquainted with the musicians. Start your own writers group or jam session. It's a lot of hard work but it will put you in the midst of other writers.

I write both lyrics and melodies but I have found, that with the right attitude, co-writing can be a wonderful learning experience. It provides you with new ideas and is a wonderful way to get out of writer's block or creative ruts. It also helps defray the cost of demos and gives you at least one more person to help with pitching the songs. Co-writing is hard work, but the rewards are enormous. Who knows, you might become one-half of the next Lennon-McCartney team.

Till next time - If everything seems to be coming your way - You're probably in the wrong lane.

WTMA Members & Prospective Members...

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